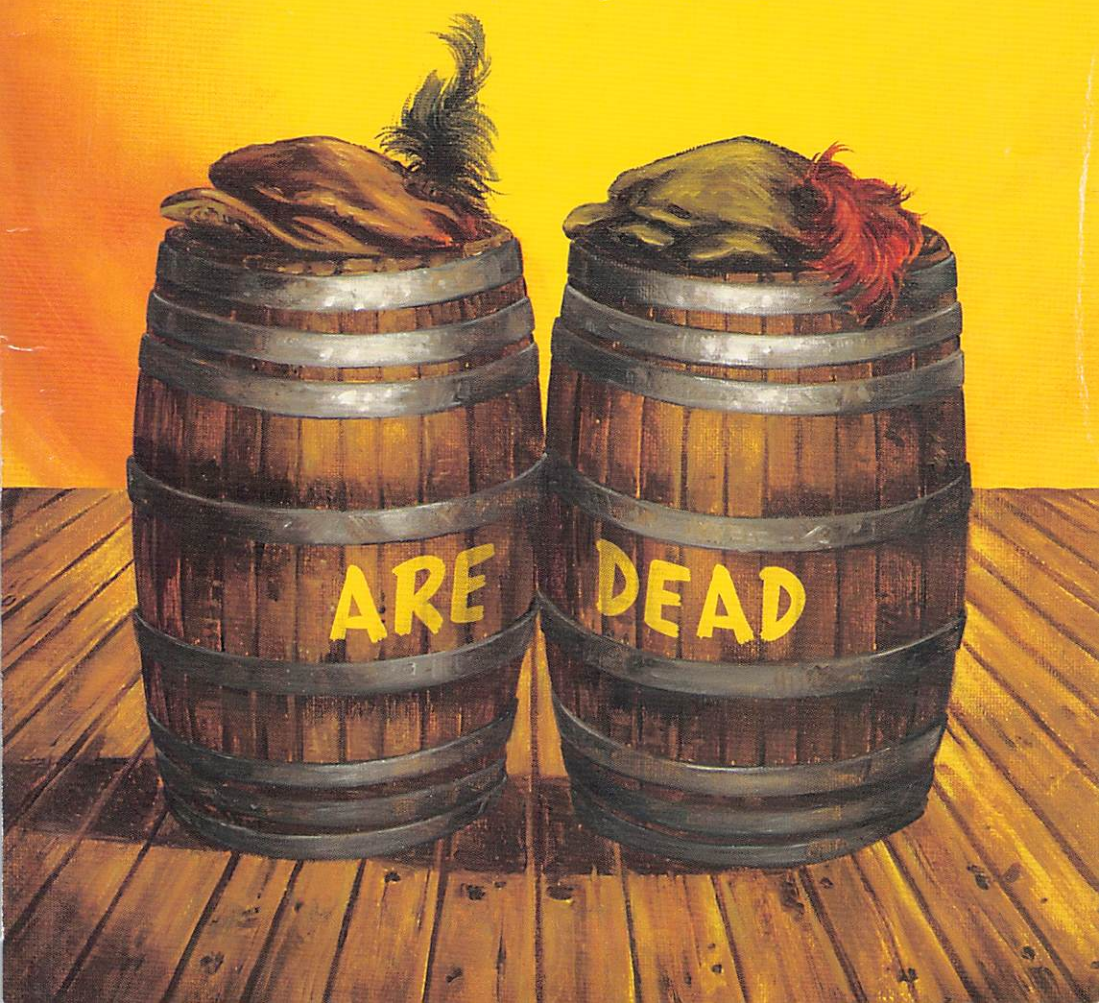
CHICHESTER FESTIVAL 2011 THEATRE

TOM STOPPARD'S ROSENCRANTZ AND GUILDENSTERN



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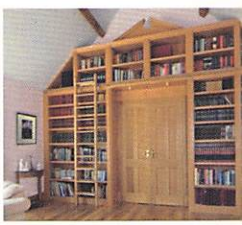

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WELCOME

Welcome to this performance of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. We are delighted to welcome director Trevor Nunn back to Chichester following his Festival 09 production of *Cyrano de Bergerac*. *Rosencrantz* is produced in association with Theatre Royal Haymarket Productions and we are thrilled that it will transfer to that theatre, where Trevor is Artistic Director of a season of work, following its run with us. Our Associate Simon Higlett has designed this production and will be back in the Festival Theatre next month when he designs *Singin' in the Rain.*

The Associates are an important part of the 'Chichester Family'. We have a group of seven, between them covering the key aspects of the 'creative process'. Simon has designed many productions here in the last few years, most recently last year's *Yes, Prime Minister* and *The Ragged Trousered Philanthropists.* Stephen Mear, our Associate Choreographer, is responsible for *She Loves Me*, now playing in the Minerva, while Music Associate Matthew Scott is currently working on the music for *The Deep Blue Sea* and *Rattigan's Nijinsky.*

Associate Director Angus Jackson, whose recent productions for Chichester include *Bingo* and *Funny Girl*, will direct *The Browning Version* in the Minerva later this year while our Lighting Associate Tim Mitchell is responsible not only for *R&G* but also *Singin' in the Rain* and *The Syndicate* for Festival 2011. Sound Associate Matt McKenzie is this year working on two musicals, *She Loves Me* and *Singin' in the Rain*, while Casting Associate Gabrielle Dawes is working across productions ranging from *Top Girls* to *Singin' in the Rain.*

The Associates are all theatre professionals working at the top of their game and their involvement with Chichester across a number of Festivals provides an invaluable continuity to our programming and planning.

We hope that you will augment your theatre-going this year by attending some of our pre- and post-performance talks and discussions. It's our intention that they give an insight into the 'creative process' of which our seven Associates are such an important part. Please look at our website (cft.org.uk) or in the Festival brochure for full details.

Please enjoy the performance and we look forward to seeing you again soon.

JONATHAN CHURCH Artistic Director
ALAN FINCH Executive Director

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Photography by Manuel Harlan
Front Cover Image SWD

Samuel Barnett Jamie Parker

'QUESTION AND ANSWER... DELVE... DELVE'

On the first day of rehearsals, Trevor Nunn and Tom Stoppard met for a discussion with the Company. Here is an edited version of that discussion.

TREVOR NUNN So, question number one is, had you written any plays before *Rosencrantz and Guildenstern* or was this your debut?

TOM STOPPARD This play derives from a script I wrote (at a young writers' tutorial) in Germany in 1964, a script which was like a one-act squib, more like a long sketch, but by that time I had had a play on television. Its name was *A Walk on the Water*, and Michael Hordern played in it in 1963. I'd done a couple of 15 minute radio plays but *A Walk on the Water* was the first time I'd tried to write a full-length play. It was the child of plays which I'd seen and liked. It was like a pump-priming play, after which I wrote my first proper personal play of which nothing has ever been heard again. It was essentially *Waiting for Godot* in the condemned cell, called *The Gambler*. It was a play which I can see, in a way, was doing some work towards *Rosencrantz* because I was taken by speech rhythms as much as by the situation. Then, my agent, Kenneth Ewing, sent *A Walk on the Water* to a hugely powerful West End producer, and within a month, a) I had about a hundred quid which I'd never had in my life, and b) the play was being offered to anyone who had a knighthood, you know, Ralph Richardson and John Gielgud... For about six months I was going to make an enormous splash with this play... but it never happened, until it was done in German first, in 1964. So the answer to your question is that there was at least a play and a half before *Rosencrantz and Guildenstern*.

TN Well, we obviously have to investigate and see if we can get these plays scheduled at Chichester next year. So, what then was the first germ of the idea of writing a play centred on two minor characters? You suggested that the 'one act squib' was something along those lines?

TS Yes. The germ came from a conversation I'd had with Kenneth. We'd both seen Peter O'Toole's *Hamlet* at The Old Vic and I have no idea why he said what he said, but when we started talking about Shakespeare's play Kenneth said you really ought to write a play about Rosencrantz and Guildenstern. The idea really appealed to me and I set off, thinking I would write a play about what happened to Rosencrantz and Guildenstern when they got to England. But in order to explain this situation, I found I had to keep going back into the end of *Hamlet* and finally this impulse drove me backwards through Shakespeare's play until I arrived on the road to Elsinore, and that was in '64 and '65...

TN I'm not trying to second guess you, but were you familiar, for example, with the plays of Pirandello like *Six Characters in Search of an Author*? Were you aware of or intrigued by his obsession with themes of performance and reality?

TS No. I'd seen *Six Characters* on television in the '50s and didn't understand it, and I probably saw one or two Pirandellos at the Bristol Old Vic - I was living and working on the local newspaper in Bristol from 1954 to 1960. In 1960-ish, a critic called Martin Esslin wrote a book with the title *The Theatre of the Absurd*, and for a period the future belonged to the Theatre of the Absurd and anything which was faintly absurd in any way whatsoever was given a capital 'A' and thereby had joined this happy band of very special and fascinating theatrical projects. I always resisted this from the beginning. There can be nobody in this room, not even you, Trevor, who could have derived such intense pleasure from the recent Terence Rattigan revival. Years after Esslin's book, *Rosencrantz* was still being shoved into some Absurdist pigeonhole. Very early on, in answer to journalists' questions about my play as part of the Absurd movement, I used to say 'There's a kind of play which Terence Rattigan never wrote and I don't write it either'. Actually, what *Rosencrantz* is about is two courtiers at Elsinore.

Photography by Catherine Ashmore

Tim Curry

TN I'm going to ask you about another influence. You've already mentioned that you knew *Waiting for Godot*. Was there any sense as you embarked on *Rosencrantz and Guildenstern* that you were consciously creating a variant to *Waiting for Godot?*

TS This is a matter which will probably have some presence during rehearsals. It's to do with trying to find a balance between the rhythmic demands of the play and its intentions and so on. I saw *Waiting for Godot* in '57 and I confess I was baffled by it. I was completely taken with it but it seemed to redefine the minima of what constituted a valid dramatic event. But of course what I was picking up on was the music of the duologues, you know; Beckett was picking up on double acts, comics. I wasn't thinking of using my play to put forth any kind of thesis. This is something I would like to emphasise. Plays which you tend to think must be the end product of an idea, are very often not; the ideas are often the end product of the play - because it's a narrative art form, it's a story-telling art form, it's not a form like the essay whose purpose is to embody and convey and persuade people of ideas, it's a story-telling art form and it always has been. I think all plays exist as narrative forms and I don't think that it's a good idea to be conscious or self-conscious of forming plays in order to carry the 'editorial'. A play like this one works as metaphor, so the two courtiers at Elsinore become metaphors for a whole host of quite different and often incompatible interpretations and notions. But in order for them to work as metaphors, you mustn't write them as metaphors, you have to write their stories, otherwise something goes badly wrong... some magical, mystical ingredient goes missing in the relation between imaginative inventiveness and a consciousness of what you want people to take away with them.

TN Continuing on the subject of your influences, you surely must have had some previous experience of *Hamlet*?

TS Before Peter (O'Toole) did *Hamlet* in London, he did it in Bristol. He did have quite extraordinary charisma for a 24 year old actor. I was in love with certain speeches in the play and on two or three occasions after work, I got back to the Bristol Old Vic hoping to catch some of my favourite bits. So I knew *Hamlet* in performance and got to know it very well on the page when I was writing this.

TN How important is it for us to make ourselves familiar with certain philosophical concepts like, for example, free will and determinism? That debate has been going on throughout philosophical history and it's the biggest dichotomy that all religions come up against - do we humans have free will or, in some way, is everything pre-determined, under the control of some omniscient power which is organising everything for us?

TS Well I think we all grasp these things without making a study of them. At one point Guildenstern says, 'If we discover our spontaneity is part of someone else's order, then we'd know that we were lost.' This is the intermeshing of cogs that people have tried to understand for millennia and there's no resolution to it. I think the audience is aware of that background, the background that affects everybody's life, as are the characters and the actors, but I think that's actually all you really need to know, because the play doesn't allude to specific philosophers who said specific things. The best story about free will and determinism is a folk tale, *The Appointment in Samarra*. A man is in the market place and he meets Death there who gives him a very funny look and he rushes back home and he says to his wife, 'Oh my God I saw Death in the market place and he looked at me in a very strange way.' She packed him off on a mule with provisions and said 'Just go away, go as far as you can and lie low.' Having travelled day and night, he got to Samarra. Then his wife went to the market place and saw Death and she said to Death 'Why did you give my husband that awful look?' And Death said 'It wasn't an awful look, I was just surprised to see him here because I have an appointment with him in Samarra'.

TN But the play does present us with a situation where two people are caught up in actions and events in a way that makes them ask the question, 'Can we walk away from this?' That is, is there any way that we can separate ourselves from what has been scripted, written, pre-organised? It seems

Photography by Catherine Ashmore

Michael Benz Jack Hawkins

again and again that such choices should be possible, and yet events keep unfolding in a way that our knowledge of the play *Hamlet* allows us to see is pre-determined. If we didn't know what happens at the end of *Hamlet*, we would be very much less aware of the paradoxes and, in a sense, of the nightmare that these young men are involved with.

TS I'd be pretty dubious about a playwright who writes a play which *depends* upon certain conditions of knowledge in the audience. What I'm trying to discourage is any idea at all that this play in any way contains a secret, known to me, which I've put in there. As if I'm saying, 'Find out what it is and you've passed.'

TN You invoke the law of probability in the play, don't you? Do we need to understand that?

TS Well again, what Guildenstern says is actually the case; after 70 or 80 tosses of the coin coming down heads, he tosses again, and when it's heads again, he says, 'It was an even chance'. This is one of the age-old puzzles. I've always adored games of logic. You have to allow something here which doesn't bear much analysis, which is the author having a nice time at work. I don't actually believe in the idea of theatre which doesn't have a trace of recreation in it, I mean that theatre has this element of being our recreation.

TN When you began to write the characters Rosencrantz and Guildenstern and you become enmeshed in the events of *Hamlet*, did you at any stage begin to write them in verse or with a sense of 'I have to emulate' or 'I have to imitate' Elizabethan/ Shakespearean language?

TS No. Luckily it wasn't until much later that I realised what extraordinary chutzpah I had. Or hubris. I knew from the word go that what I mustn't do was that. I think I realised early on, certainly as soon as the play was being spoken out loud, that we all have both a private and a public language; we actually do have a public discourse and an intimate language, so the changes of style in my play are not really that far removed from life. There's a very clear moment, the first time Shakespeare's characters leave the stage, and I knew it was extremely important that the next thing said must be demotic and modern, or otherwise I was sunk.

TN There's a wonderful comic energy to that. Two young people who are caught up in a story (whether we know it or not), are caught up in a Shakespeare play, and as that play sweeps by on its own course, our two boys are completely contemporary, as you say, demotic, and then irreverent about the Shakespeare play that has just moved off into the next room. There's a comic energy in that time and time again.

TS I never thought of that gear change as a problem. At an absolutely primary level, a play is an artifact and some kind of artifice. It didn't just appear, somebody took those decisions, as with the work of a potter or a watchmaker. The theatre can't escape from that but yet we writers have to escape from it to do the job.

TN I want to push you a little bit further on 'somebody took those decisions' because of course you did, and some of those crucial decisions you took were to do with what sections of Rosencrantz and Guildenstern scenes in *Hamlet* you were going to include, and more importantly what bits you were going to exclude. Did you know immediately, or very early on what you should exclude?

TS No I didn't. There's a pragmatic level to the sort of decisions you're talking about. Certainly when I was getting into writing the play, I had a self-imposed rule that I wasn't allowed to monkey about with the text of *Hamlet*. I knew that for better or worse I was stuck with whatever the Shakespeare text was. But I also knew I didn't have to use more than I needed.

TN Now, what led you to the picture of these Players as so desperately seedy and prepared to do anything for money?

TS Well, there's something in the text **OF** *Hamlet* that led me to it, isn't there?

TN That they've fallen on hard times and so they're on the road.

TS I find that very romantic, the whole idea of travelling bands of players performing Shakespeare. I've always been romantically attracted to 'the company of players', travelling and bringing theatre to people wherever they met them.

TN But you do make a very particular point of the Player suggesting 'we'll do whatever you like - audience participation, including the possibility of sex?' Deep down there's a theatrical joke there, isn't there?

TS You try to keep the pot simmering, don't you, not just by introducing a new thought/ idea. It might just be a joke, it might be a new character. Or the notion of the players being on their uppers and being rather desperate and willing to do anything.

TN A 'tatterdemalion' group surviving somehow for their art. We've all been there.

Photography by Catherine Ashmore

Laurence Olivier as *Hamlet* 1948

'ON THE ROAD TO ELSINORE'

You could say that the entire conceit of Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* depends on the existence in people's heads of *Hamlet*: a preconception, shadowy and yet definitive, even archetypal, a 'performance' of *Hamlet* hovering in the public imagination, ready to settle on the boards, complete with Elsinore Castle, the Prince, the Ghost, the courtiers and the troupe of itinerant players - all oh so familiar to us (rough hew them as directors and Prince Hamlets may!) but oh so unfathomable and unfamiliar and threatening to Rosencrantz and Guildenstern. You could say that. Perhaps you should, because that is the *Hamlet* in which Ros and Guil are, though they don't know it. Furthermore, though we see so little of this *Hamlet* in Tom Stoppard's play, we find that it is always going on somewhere in the farthest reaches of the stage - in 'the strange darkened realms of the place', to use Gordon Craig's phrase - so that, however familiar or over-familiar we think this *Hamlet* is to us, and however distracted from it we may become by the pyrotechnics of Stoppard's two jumped-up supporting players, filling in their long waits so poignantly and hilariously, the tragedy's omnipresence gains in potency the more nebulous it becomes. The ungraspable implications of its great transactions finally take their toll on the small change of our two attendant lords.

Extract from *Slim Chances and Unscheduled Appearances* (published by Indepenpress) by **EDWARD PETHERBRIDGE**, Guildenstern in the original 1967 National Theatre production

Image Courtesy of Rex Features

BIOGRAPHIES

SAMUEL BARNETT
ROSENCRANTZ

Previously appeared at Chichester as Reggie in *The Accrington Pals* (Minerva Theatre).

Theatre credits include Leantio in *Women Beware Women* (National Theatre), title role in *The Man* (Finborough Theatre), Barney in *The Whisky Taster* (Bush Theatre), Carl in *Dealer's Choice* (Menier Chocolate Factory and West End), Posner in *The History Boys* (National Theatre, international tour and Broadway. Whatsonstage.com Theatregoers' Choice Award for Newcomer of the Year and Best Supporting Actor, Drama Desk Award for Best Performance by a Featured Actor in a Play, Olivier Award nomination for Best Performance in a Supporting Role, Tony Award nomination for Best Performance by a Featured Actor in a Play), Peter in *When You Cure Me* (Bush Theatre), Pantalaimon in *His Dark Materials* (National Theatre), Cherubino in *The Marriage of Figaro* (Manchester Royal Exchange. MEN Award for Best Newcomer nomination) and Monster in *Frankenstein* (Open Air Theatre Regent's Park).

Television includes *Two Pints of Lager and a Packet of Crisps, Miss Marple: The Mirror Crack'd from Side to Side, Beautiful People, Desperate Romantics, Crooked House, John Adams, Wilfred Owen, Alexander Hamilton, The Royal, Strange, The Inspector Lynley Mysteries* and *Coupling*.

Films include *Love Tomorrow, Bright Star, The History Boys* (British Independent Film Award for Most Promising Newcomer) and *Mrs Henderson Presents*.

Radio includes *Wuthering Heights, Dickens' London, I Claudius, Translations, Turing's Test, Joan of Arc, Down and Out in Paris and London, When You Cure Me* and *Fighting for Words*.

Trained at LAMDA.

MICHAEL BENZ
HORATIO

Theatre credits include Simon Bliss in *Hay Fever* (West Yorkshire Playhouse), Silvius in *As You Like It, A New World, Life of Thomas Paine* and Paulina/Young Shepherd in *The Winter's Tale* (Shakespeare's Globe), Mercade in *Love's Labour's Lost* (Globe US tour), Balthasar in *Romeo and Juliet* (RSC/UK tour), Jean in *The December Man*, Philip in *You May Go Now: A Marriage Play*, Christopher in *Oohrah* and Billy in *Quake* (Finborough Theatre), *What We Are Up Against* (Old Red Lion), Romeo in *Such Sweet Sorrow* (RSC Workshop) and

Ghost of Christmas Past in *A Christmas Carol* (Chiswick).

Television includes *Mike and Angelo*, *Little Lord Fauntleroy* and *JD Salinger Doesn't Want to Talk*.

Trained at RADA.

TOMM COLES
COURTIER

Theatre credits include *The Human Comedy* (Young Vic), *Death of a Salesman* (West Yorkshire Playhouse), *The Secret Garden* (Edinburgh Festival Theatre and Toronto), *Sunset Boulevard* (Watermill Theatre and Comedy Theatre), *Fiddler on the Roof* (Savoy Theatre, Sheffield Crucible and London Cast Recording), *Mack and Mabel* (Watermill Theatre and Criterion Theatre), *Romeo and Juliet* (Clwyd Theatr Cymru), *James and the Giant Peach* (Watermill Theatre), *Animal Farm* (West Yorkshire Playhouse), *The Comedy of Errors* (Stafford Shakespeare Festival), *Silence* (Sherman Theatre Cardiff), *Sugar* (Ipswich New Wolsey and Clwyd Theatr Cymru) and *Femme Fatale* (Croydon Warehouse).

Films include *Gullivers' Travels*.

Trained at Welsh College of Music and Drama.

Samuel Barnett Jamie Parker

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TIM CURRY
THE PLAYER
Theatre credits include King Arthur in *Spamalot* (Olivier and Tony Award nominations) and Frank-N-Furter in *The Rocky Horror Show* (both West End and Broadway), Alan Swann in *My Favourite Year* (Tony Award nomination), Mozart in *Amadeus* (Tony Award nomination) and Tristan Tzara in *Travesties* (all Broadway), MacHeath in *The Threepenny Opera*, Tattle in *Love for Love*, Bob Acres in *The Rivals* and Pirate King in *The Pirates of Penzance* (Theatre Royal Drury Lane. Olivier Award nomination).

Television includes *Criminal Minds, Cranford II, Poirot: Appointment with Death, The Colour of Magic, Psych, Will and Grace, Family Affair, Attila, Portrait of a Diva, Over the Top, Titanic, Earth 2, Stephen King's It, Wiseguy, The Worst Witch, Oliver Twist, Saturday Night Live, Life of Shakespeare, Play for Today: Schmoedipus, Three Men and a Boat, Napoleon and Love* and *Verité*.

Films include *Burke and Hare, Kinsey, Scary Movie 2, Charlie's Angels, Addams Family Reunion, Muppet Treasure Island, Congo, The Three Musketeers, Loaded Weapon 1, Home Alone 2, The Hunt for Red October, Legend, Annie* and *The Rocky Horror Picture Show*.

TREVOR ALLAN DAVIES
PLAYER
Recent theatre credits include *Murder in the Cathedral* (National Theatre Studio Workshop), *'X'* (FireRaisers Theatre Company), *Whisky Kisses* (RightLines Theatre Company) and *Women Beware Women* (RSC).

Radio includes *Kafka: The Musical, The Trial and Death of Socrates, Whispers in the Air* and *The Vikings*.

He has also been Composer and Musical Director for pantomimes at the Belgrade Theatre Coventry (2010/11) and the Eden Court Theatre Inverness (2009/10).

FOTINI DIMOU
COSTUME DESIGNER
Previously at Chichester designed costumes for *Hay Fever, The Last Confession* (also Theatre Royal Haymarket) and *Saturday, Sunday... and Monday* (Festival Theatre).

Set and costume designs include *The Duchess of Malfi, The Castle, A Jovial Crew, The School of Night, The Archbishop's Ceiling, Ion, The Storm, Fashion, The Storm* and *Speculators* (RSC), *Sore Throats, Road, Some Singing Blood* and *The Queen and I* (Royal Court), *Present Laughter* (Manchester Royal Exchange), *Romeo and Juliet* (Victory Theatre New York), *The Lady from the Sea* (Riverside Studios and National Theatre of Norway), *Oedipus Rex* (Ancient Theatre of Epidauros and Contemporary Theatre of Athens), *Arcadia* (National Theatre of Northern Greece), *Victor Victoria, Long Day's Journey into Night, The King and I, A Streetcar Named Desire* and *The Goodbye Girl* (Ilissia-Denissi Theatre Athens), *The Government Inspector* and *Macbeth* (Jenny Karezi Theatre Athens) and *Laskarina* (Acropole Theatre Athens).

Costume designs for the RSC include *Julius Caesar* (and transfer to The Roundhouse), *Principia Scriptoriae*. Other credits include *Gethsemane*, *Farm*, *Therese Raquin*, *The Secret Rapture* and *The Seagull* (National Theatre), *Creditors* (Donmar Warehouse and BAM New York), *Girl with a Pearl Earring* (Theatre Royal Haymarket), *Romeo and Juliet* and *Twelfth Night* (Open Air Theatre Regent's Park), *Madam Melville* (Vaudeville Theatre), *Empress Theodora* (Acropole Theatre Athens) and *Cyrano de Bergerac* (Illisia-Denissi Theatre Athens).

Ballet includes set and costumes for *Stampede* (Sadler's Wells/Richard Alston Dance Company), *In a Dream* (ARC Dance Company), *The Rite of Spring* (Geneva Ballet), *Orpheus Singing and Dreaming*, *Bach Measures* and *Broken Stolen* (Richard Alston Dance Company), *Encounters* and *White Nights* (English National Ballet) and costumes for *Naked* (Sadler's Wells/George Piper Dances).

Opera includes costumes for *Dido and Aeneas* (La Scala Milan and Royal Opera House), sets for *Eugene Onegin* (ENO), set and costumes for *The Sarlatan* (Wexford Festival Opera), *The Barber of Seville* (Scottish Opera Go-round) and *Blood Wedding* (Women's Playhouse Trust).

Television and film designs include *Skin*, *Commander*, *Desert Dreams*, *The Singer*, *Man and Boy*, *Ripley's Game*, *Second Sight*, *The Writing Game* and *The Browning Version*.

STEVEN EDIS

MUSIC

Previously at Chichester Composer for *Cyrano de Bergerac* and Orchestrator/Musical Supervisor for *The Music Man* (Festival Theatre). This season Orchestrator for *She Loves Me* (Minerva Theatre).

Recent theatre work includes Music Consultant for *Flare Path* (Theatre Royal Haymarket), Composer/MD for *The Invisible Man* (Menier Chocolate Factory), Composer for *Birdsong* (Comedy Theatre) and *A Christmas Carol* (Arts Theatre) and Arranger/Musical Supervisor for *Inherit the Wind* (The Old Vic).

Credits at the National Theatre include Composer for *Love's Labour's Lost*, *The Coast of Utopia*, *The Relapse*, *The Cherry Orchard*, *Albert Speer*, *The Merchant of Venice*, *Summerfolk*, *Not About Nightingales* (also New York. Nominated for Drama Desk Award), *An Enemy of the People* (also Ahmanson Theatre Los Angeles), Co-Composer for *The Royal Hunt of the Sun*, Arranger for *The Threepenny Opera* (also tour), *Johnny on a Spot*, *Metropolis Kabarett* and Co-Arranger for *Mutabilitie*.

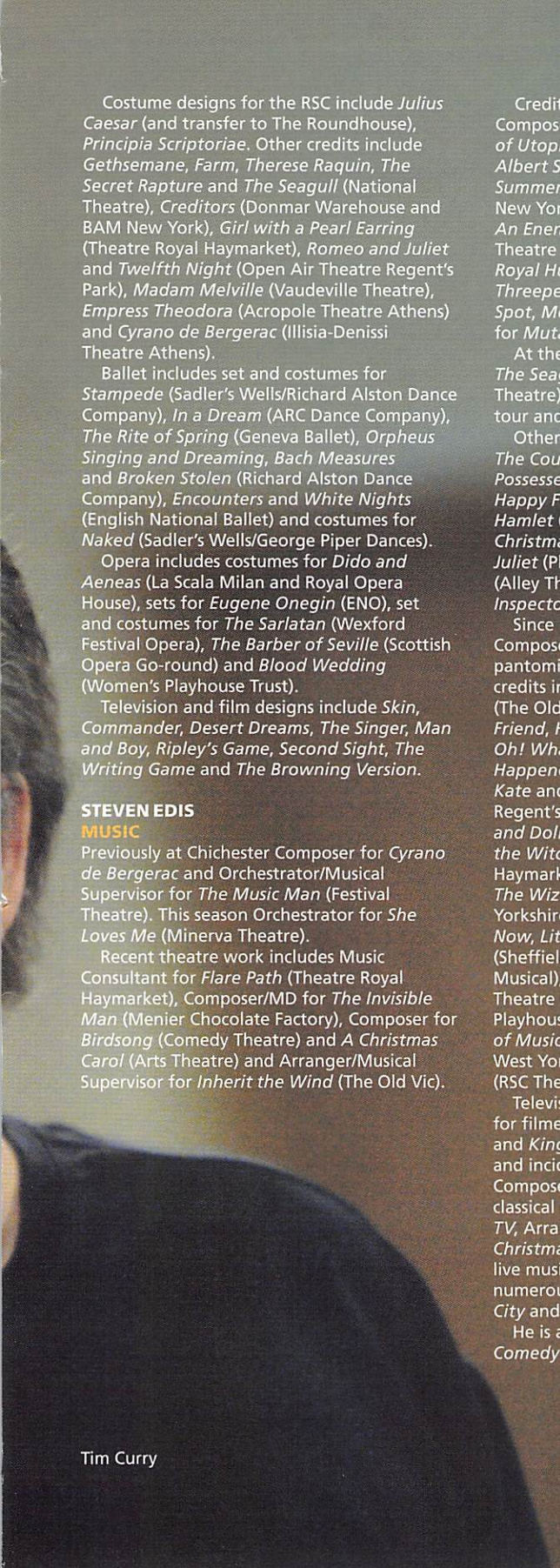
At the RSC Composer for *King Lear* and *The Seagull* (also world tour and New London Theatre), and *Measure for Measure* (also tour and Young Vic).

Other theatre credits as Composer include *The Country Wife* (Theatre Royal Haymarket), *Possessed* (Oxford Playhouse/Greenwich), *We Happy Few* (Malvern and Gielgud Theatre), *Hamlet* (The Old Vic), *Singer* (Tricycle), *A Christmas Carol* (Hackney Empire), *Romeo and Juliet* (Pleasance and tour), *A Christmas Carol* (Alley Theatre Houston), *The Government Inspector* and *Macbeth* (Watermill Newbury).

Since 1998 he has been Musical Supervisor/Composer/Arranger for Hackney Empire's pantomimes. Further Arranging/Orchestrating credits include *Cinderella* and *The Entertainer* (The Old Vic), *Gigi*, *Lady Be Good*, *The Boy Friend*, *HMS Pinafore*, *Camelot*, *High Society*, *Oh! What a Lovely War*, *A Funny Thing Happened on the Way to the Forum*, *Kiss Me Kate* and *Paint Your Wagon* (Open Air Theatre Regent's Park), *Promises, Promises* and *Guys and Dolls* (Sheffield Crucible), *The Lion, the Witch and the Wardrobe* (Leicester Haymarket), *Brighton Rock* (Almeida Theatre), *The Wizard of Oz* (Birmingham Rep/West Yorkshire Playhouse), *Golden Boy* and *What Now, Little Man?* (Greenwich), *Sweet Charity* (Sheffield Crucible. TMA Award for Best Musical), *The Pirates of Penzance* (Open Air Theatre Regent's Park and West Yorkshire Playhouse), *Send for Mr Plim* (BAC), *The Sound of Music* (Open Air Theatre Regent's Park and West Yorkshire Playhouse), *The Blue Angel* (RSC The Other Place, tour and West End).

Television and film work includes Composer for filmed versions of *The Merchant of Venice* and *King Lear*, Composer of theme tune and incidental music for *Every Silver Lining*, Composer of ident music and jingles for classical music cable channel *Digital Classics TV*, Arranger/Conductor for *The Disney Christmas Special*, Arranger/Supervisor of live music sections of the film *Iris*, and within numerous episodes of *EastEnders*, *Holby City* and *New Tricks*.

He is a frequent guest pianist for *The Comedy Store Players*.



Tim Curry

Photography by Catherine Ashmore

ZAC FOX
PLAYER
Theatre credits include Fleance in *Macbeth* (RSC), Louis in *The King and I* and Nipper in *Oliver!* (tours).

Television includes *Doctors, Walter's War, Peep Show, The Bill, Casualty, Maddigan's Quest, Casanova, Tom Brown's Schooldays* and *Wild West*.

Films include *Cheerful Weather for the Wedding, Victims* and *Wah Wah*.

FIONA GILLIES
GERTRUDE
Theatre credits include Pauline in *The Prisoner of Second Avenue* (West End), *La Grande Magia* (National Theatre), *The Doctor's Dilemma* (Manchester Royal Exchange), *A Midsummer Night's Dream, The Beaux' Stratagem, The Comedy of Errors* and *Hamlet* (RSC).

Television includes *Holby, Doctors, Law and Order, Waking the Dead, Holby City, Little Sisters, Casualty 1906, Bad Girls, The Jury, Peak Practice, Bugs, Joking Apart, Brother Cadfael, Boon, Taggart, Frankenstein, Perfect Scoundrels, Jeeves and Wooster, Perfect Hero, El CID* and *Mother Love*.

TOM GOLDING
FORTINBRAS
Theatre credits include Matthew in *Mother of Him* (Courtyard Theatre), Thom in *Bee Stings* and Barry in *Cinema* (Latchmere 503), Mike in *Future Me* (tour), Captain Arable in *Speculation* (Theatre Royal Bury St Edmunds), *Theatre Café* and *This Child* (Company of Angels), Claudio in *Much Ado About Nothing* (Oxford Castle), Compère/various characters in *Comedy Sleepover* (Lowdown at The Albany), Jack in *Year 10* (BAC and Le Theatre National de Bretagne/Strasbourg), *Newsrevue* (Canal Café Theatre) and Konstantin in *The Seagull* (Galleon Theatre Company).

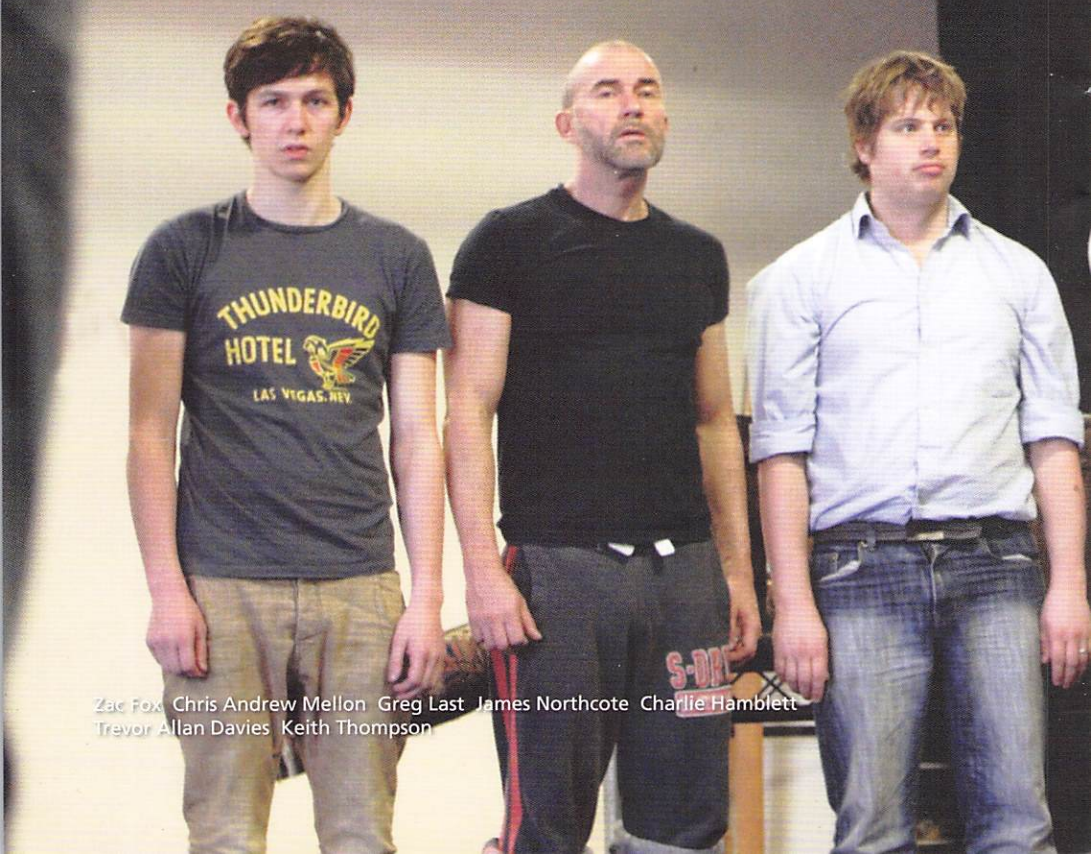
Television includes *Headspace, Dead Beats, Doctor Who* and *The Bill*.

Films include *Caravan* and *Hallo Panda*.

Tom also appears in the web-series *Mates Vs* and is a regular on the live comedy circuit as one half of the double act *Tom & Gemma*.

PAUL GROOTHUIS
SOUND DESIGNER
Trained as a stage manager at Central School of Speech and Drama. From 1981 to 1984, he worked in a recording studio in Central London, starting as a Tape-Operator and eventually became the studio's resident engineer.

Paul was a member of the Sound Department at the National Theatre (1984-2003) where he designed the sound for over 120 productions including *Anything Goes* (also Theatre Royal Drury Lane), *His Dark Materials, Edmond, Henry V, A Streetcar Named Desire, The Coast of Utopia, My Fair Lady* (also Theatre Royal Drury Lane), *Hamlet* (1987 and 2010), *The Oedipus Plays, Summerfolk,*



Zac Fox Chris Andrew Mellon Greg Last James Northcote Charlie Hamblett
Trevor Allan Davies Keith Thompson

The Merchant of Venice, The Rose Tattoo, Rafta Rafta, Candide, Oklahoma! (also Lyceum Theatre and Gershwin Theatre New York), *Oh! What a Lovely War, A Little Night Music, Lady in the Dark, Guys and Dolls, Under Milk Wood, Sunday in the Park With George, Sweeney Todd, The Wind in the Willows, The Night of the Iguana* and *The Shaughraun.*

Other credits include *The King and I* (London Palladium and UK tour), *Endgame* (Albery), Matthew Bourne's *Nutcracker!* (Sadler's Wells, UK, US, Japan, Korea tours), *Dorian Gray, The Car Man, Edward Scissorhands, Highland Fling* and *Cinderella.* CoisCéim Dance Theatre's *Mermaids* (Dublin), *Carousel* (National Theatre, West End and Tokyo), *Oliver!* (London Palladium and Theatre Royal Drury Lane), *Mary Poppins* (UK tour and Holland), *A Funny Thing Happened on the Way to the Forum, Marguerite* (West End and Tokyo), *Stuff Happens, The House of Bernarda Alba, Buried Child, Henry IV Parts I&II, Acorn Antiques* (West End), *Hamlet* (National Theatre), *All My Sons* (National Theatre and West End), *Children's Hour* and *Flare Path.*

Future Projects include *Oliver!* (UK tour), *Mary Poppins* (US tour) and *The Cherry Orchard* (National Theatre).

Paul was awarded Live! Magazine's Sound Designer of the Year Award for his work on *Oklahoma!* and *Oh! What a Lovely War.*

Paul is a Guest Lecturer at the Hong Kong Academy of Performing Arts.

CHARLIE HAMBLETT
ALFRED

For the RSC credits include Lover in *As You Like It* (RST Opening Ceremony), Prince Edward in *Richard III* (Courtyard/Roundhouse), Prince Henry in *King John* (Swan/Northern Stage) and Alexander in *Antony and Cleopatra* (RST).

Other theatre credits include Dr Wehner in *Normal* (Edinburgh Fringe), Romeo in *Romeo and Juliet*, Antony in *Julius Caesar* and Nicely Johnson in *Guys and Dolls* (Bridge House Theatre Warwick).

Television includes *Fire, Plague, War and Treason.*

Various productions for National Youth Theatre.

JACK HAWKINS
HAMLET

Theatre credits include Adams/Levi in *Birdsong* (Comedy Theatre), Ian in *Otieno* (Southwark Playhouse).

Credits whilst training include The Aristocrat in *The Blue Room*, John Worthing in *The Importance of Being Earnest*, Tony in *Days of Significance*, Dorimant in *The Man of Mode*, Orsino in *Twelfth Night* and Gayev in *The Cherry Orchard* (LAMDA), King Ferdinand in *Love's Labour's Lost*, Orlando in *As You Like It*, Frondoso in *Fuente Ovejuna* and Henry Carr in *Travesties* (OUDS).

Trained at LAMDA.

Photography by Catherine Ashmore

SIMON HIGLETT
DESIGNER

Previous designs at Chichester where Simon is Associate Designer include *Yes, Prime Minister, The Ragged Trousered Philanthropists, Collaboration* and *Taking Sides* (also West End), *The Circle, The Life and Adventures of Nicholas Nickleby* (also London and Toronto), *The Barchester Chronicles, Our Betters, Beethoven's Tenth, The Miser, A Doll's House, Scenes from a Marriage, Office Suite* and *Hobson's Choice* (both also UK tours), *A Christmas Carol, The Snow Queen* and *Alice in Wonderland*. This season also *Singin' in the Rain*.

Simon's other designs this year are *Henry IV Parts I&II* and *This Happy Breed* (Bath) and *An Ideal Husband* (Shakespeare Theatre Washington DC). In 2010 his credits included *The Rivals* with Penelope Keith (Theatre Royal Haymarket) and *When We Are Married* (Garrick Theatre), *Hay Fever, The Three Musketeers* and *Dumb Show* (Rose Theatre Kingston), *Haunted* (Manchester Royal Exchange, UK tour and New York), *Les Liaisons Dangereuses* (Dublin), *The Secret of Sherlock Holmes* (UK tour and West End), *Bedroom Farce* (West End), *Mrs Warren's Profession* (USA) and *The Marriage of Figaro* (Scottish Opera).

Other recent designs include *The Merry Wives of Windsor* (Stockholm), *The Winslow Boy*, the set for *A Christmas Carol* and *Miss Julie* (Rose Theatre Kingston), *Balmoral* (Bath), *East Is East* (Birmingham Rep), *The Glass Menagerie* (Manchester Royal Exchange), two Peter Hall productions *A Doll's House* (Bath) and *Pygmalion* (The Old Vic and Hong Kong Festival), *Brief Lives, Don't You Leave Me Here* (West Yorkshire Playhouse), *The Barber of Seville* (Scottish Opera), *The Imaginary Invalid* (Washington DC) and *The School of Night* (Los Angeles).

Previous credits include *The Triumph of Love* and *An Ideal Husband* (both Manchester Royal Exchange), *Amy's View* (Garrick Theatre), *Anna Karenina* (Gate Theatre Dublin), *Hay Fever* (Theatre Royal Haymarket and national tour), *Enemies* (Almeida), *Best of Friends* (Hampstead), the UB40 musical *Promises and Lies* (Birmingham), *Marrying the Mistress* and *The Shell Seekers* (UK tours), *Glorious!* (Duchess Theatre), *Thomas More* (RSC Stratford and Trafalgar Studios), *Shoot the Crow* (Trafalgar Studios), *Otherwise Engaged* (Criterion), *Blithe Spirit, Man and Boy, The Dresser* and *The Witches* (West End), *To Kill A Mockingbird, Dead Funny* and *David Copperfield* (West Yorkshire Playhouse), *Neville's Island* (Birmingham Rep) and *Lady Windermere's Fan* (Shakespeare Theatre Washington DC).

Also in London *The Earthly Paradise* and *Whistling Psyche* (Almeida), *Darwin in Malibu* (Hampstead), *The Shape of Things* (New Ambassadors), *Of Mice and Men* (Savoy and The Old Vic), *The Accidental Death of an Anarchist* and *In a Little World of Our Own* (Donmar), *Clubland* and *The Force of Change* (Royal Court), *Long Day's Journey Into Night*, the set for Fascinating Aida's *One Last Flutter, Home and Beauty, The Accused*, the RSC's *A Russian in the Woods* (The Pit) and *Singer* (Barbican), *The Prisoner of Second Avenue, The Chiltern Hundreds, A Song at Twilight, Antony and Cleopatra, The Taming of the Shrew, Talking Heads, Kean, Medea, The Magistrate*, as well as several productions for the New Shakespeare Company in Regent's Park.

Simon has designed numerous national tours among them *84 Charing Cross Road, Calamity Jane, The Importance of Being Earnest* and *Beyond a Joke*.

Extensive regional designs include *The Happiest Days of Your Life, Yerma, Peer Gynt, The Count of Monte Cristo* and *The Brothers Karamazov* (Manchester Royal Exchange), *The Norman Conquests, The Crucible, A View from the Bridge* and *Elizabeth Rex* (Birmingham Rep. TMA Best Designer Award), *Three Sisters* (Southampton. TMA Best Designer Award), *Naked Justice* (West Yorkshire Playhouse), *The Modernists* (Sheffield Crucible) and *Popcorn* (Liverpool Playhouse).

Worldwide opera credits include *Giulio Cesare, Resurrection, Don Giovanni, La Traviata, La bohème, La Cenerentola, The Magic Flute* and *Così Fan Tutte* and *Albert Herring* in Germany.

Simon is the recipient of two TMA Best Design Awards and was nominated in 2005 for *David Copperfield*, and won the Helen Hayes Award for *Lady Windermere's Fan* in Washington DC.

ELISABETH HOPPER
COURTIER

Recent theatre credits include Becky in *Plain Jane* (Manchester Royal Exchange), B-Girl in *Edmond* (Theatre Royal Haymarket), Tash in *Touched* (North Wall and Latitude Festivals), Amy in *Stitches* (awarded a Commendation for Excellence in Acting from the NSDF and Edinburgh Emerging Artist judges), *The Big Script* (Soho Theatre), Alice in *Elegy* (Shunt Lounge London Bridge), Lucy in *Pale Horse* (John Thaw Studio) and Beth in *How Hard it Happens* (Best Actress Award at the Manchester in Fringe Theatre Awards).

Studied English and Drama at The University of Manchester.

ANDREW JARVIS
POLONIUS/AMBASSADOR

Most recent theatre credits include Elrond/ Gandalf in *The Lord of the Rings* (Theatre Royal Drury Lane) and Arthur Kipps in *The Woman in Black* (Fortune Theatre).

Credits for the RSC include *Henry IV Parts I&II, Henry V, Richard III, Love's Labour's Lost, A Midsummer Night's*

Dream, As You Like It, The Merry Wives of Windsor, The Winter's Tale, Antony and Cleopatra, The Accrington Pals, Peter Pan, Our Friends in the North, The Twin Rivals, The Witch of Edmonton, Money and *Camille*.

Other theatre credits include *The Henrys: Henry IV Parts I&II* and *Henry V, The Wars of the Roses: Richard II, Henry IV Parts I&II, Henry V, Henry VI Parts I&II* and *Richard III* (Manchester Evening News Award for Best Actor), *Coriolanus, The Winter's Tale* and *A Midsummer Night's Dream* (English Shakespeare Company), *The Alchemist* and *The Merry Wives of Windsor* (National Theatre), *Becket* (Theatre Royal Haymarket), *Saint Joan* (Strand Theatre), *The Henrys, The Wars of the Roses* and *Hamlet* (The Old Vic), *The Winter's Tale* and *Coriolanus* (Aldwych Theatre), *Son of Man* (Roundhouse) and the title role in *Macbeth* (Bridewell Theatre).

He has also appeared in repertory seasons at the Phoenix Theatre Leicester, Castle Theatre Farnham, Leeds Playhouse, Ipswich Theatre, Royal Lyceum Theatre Edinburgh, Harrogate Theatre, Birmingham Rep, Stephen Joseph Theatre Scarborough, Theatre Royal Haymarket Leicester and Bristol Old Vic.

Television includes *Emmerdale Farm, Flambards, The Brontë Connection* and *The Two of Us*.

He has performed on radio in many plays for Radio 4.

CD/DVD/videos include *The Wars of the Roses* and *Hamlet*.

Credits as a director include *The Double Bass* (Mercury Theatre Colchester and New End Theatre London), *King Lear* (Pepperdine University USA), *Romeo and Juliet* (Lakewood Playhouse Seattle) and *Timon of Athens* (Brix Theatre).

Andrew has been involved in actor training as a freelance teacher and director in drama schools including Mountview Academy of Theatre Arts, Royal Welsh College of Music and Drama, London Centre for Theatre Studies, Birmingham Theatre School, British and American Drama Academy, and East 15 Acting School. He is Visiting Professor of Shakespeare at Pepperdine University USA, and for three years was Head of Postgraduate Acting Courses at Mountview Academy of Theatre Arts.

He is Founder and Artistic Director of The Andrew Jarvis Theatre Company.

GREG LAST
PLAYER

Theatre credits include Biondello in *The Taming of the Shrew* and Louie in *Pick Yourself Up* (Queen's Theatre Hornchurch), Andy in *Dreamboats and Petticoats* and Gerry Goffin in *Laughter in the Rain* (UK tours), Court Musician in *The Lady or the Tiger* (Orange Tree Theatre Richmond), Himself/Bassist in *Golden Music Moments* (David Graham Entertainment), Joe B Maudlin in *Buddy: The Buddy Holly Story* (Duchess Theatre and UK tour), Mark in *Voices* (Quodam/FT Fontayne).

Elisabeth Hopper Fiona Gillies Jody Elen Machin

Photography by Catherine Ashmore

Credits whilst training include Gareth in *Girlfriends*, Marjavel in *The Threesome* and Bottom in *A Midsummer Night's Dream*.

Television includes *Brainiac: Science Abuse*.

Writing/composing includes a children's musical *The Lonely Library* and *Pinocchio* (The Met Theatre Bury) and *The Teapot Dragon* (animation).

Trained at Rose Bruford College.

MAGGIE LUNN
CASTING DIRECTOR

Previously at Chichester *A Month in the Country* (Festival Theatre).

Theatre credits include *The Bridge Project* (BAM, The Old Vic Seasons 2009, 2010 and 2011), *Flare Path* and *Birdsong* (West End), *A Flea in Her Ear, Inherit the Wind, Richard II* and *Hamlet* (The Old Vic), *Vernon God Little* (Young Vic), *A Moon for the Misbegotten* (The Old Vic and Broadway), *Cabaret, Dirty Dancing, Summer and Smoke* and *The Night of the Iguana* (West End) and *House of Games* (Almeida).

As Artistic Associate and Resident Casting Director at the Almeida Theatre productions include *Festen* (also West End and tour), *Blood Wedding, Hedda Gabler* and *The Goat, or Who is Sylvia?* (both of which transferred to the West End), *The Mercy Seat, Romance, The Hypochondriac, Enemies* and *There Came a Gypsy Riding*.

Maggie was Head of Casting at the RSC, Acting Head of Casting at the National Theatre, as well as Casting Director for Chichester Festival Theatre, Lyric Hammersmith and Sheffield Crucible.

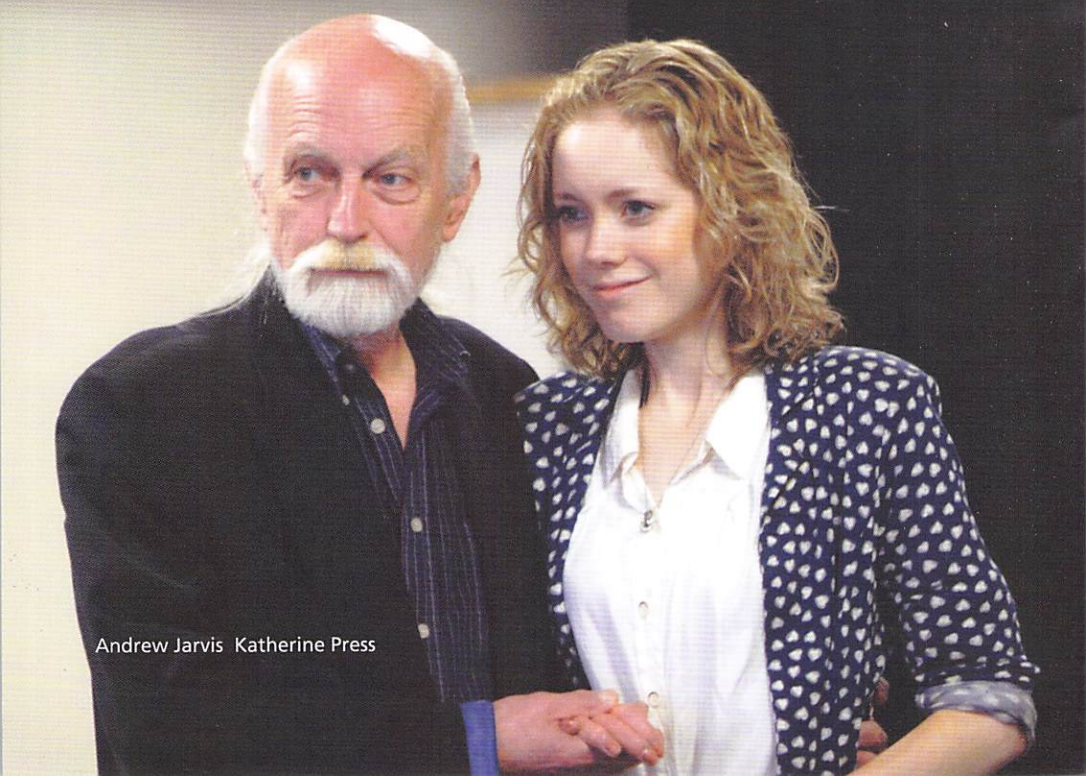
Television includes *Great Expectations, The Nativity, Richard II, Hustle, Nativity, All the Small Things, Framed, Cranford Chronicles I&II, Oliver Twist, Lost in Austen, Robin Hood, Viva Blackpool, The Inspector Lynley Mysteries, The Family Man, Derailed, Archangel, The Lavender List, A for Andromeda, Number 13, Random Quest, Maxwell, Pride and Prejudice, Trial and Retribution, The Commander, Boon, Playing the Field, The Trial of Tony Blair* and *Dickens*.

Films include *Notes on a Scandal*.

JODY ELEN MACHIN
COURTIER

Theatre credits include *Jeffrey Bernard is Unwell* (Garrick), *The Real Thing* (Theatre Royal Bath tour), *Macbeth, A Midsummer Night's Dream* and two productions of *Romeo and Juliet* (English Shakespeare Company), Lady Macbeth in *Macbeth* (American Drama Group Europe European and UK tours), Sheila in *Suddenly at Home* (English Theatre Vienna), *Measure for Measure* and *A Midsummer Night's Dream* (The Simply Shakespeare Company), Mary Magdalene in *The Wakefield Mysteries* (Stephen Joseph Theatre), Mrs Mugglewump in *The Twits* (Belgrade Coventry) and Tango dancing Mermaid in *Mobilis in Mobili* (Shunt Lounge London Bridge and Brighton Festival).

Television includes *The Royal Today, Emmerdale, Cowdray House* and *This*



Andrew Jarvis Katherine Press

World/Correspondent.

Films include *If I'm Spared*, *Crust* and *The Royman Closure*.

Trained at Bretton Hall Yorkshire.

CHRIS ANDREW MELLON
PLAYER KING

Most recent theatre credits include Jerome in *Aspects of Love* (Menier Chocolate Factory).

West End credits include *La Cage aux Folles* (Playhouse), *Dirty Dancing* (Aldwych), *Chitty Chitty Bang Bang* (Palladium), *My Fair Lady* (Theatre Royal Drury Lane), Ezaak in *La Cava* (Piccadilly), *The Complete Works of William Shakespeare (abridged)* and *The Complete History of America*, both with the Reduced Shakespeare Company (Criterion) and *The Fields of Ambrosia* (Aldwych).

Off-Broadway Amschel in *The Rothschilds*, *Hamlet* and Phillippeau in *Danton's Death*.

Other credits include Frank-N-Furter in *The Rocky Horror Show* (Vienna), Ned Weeks in *The Destiny of Me* and *Starlight Express* (Germany).

Trained at Tisch School of the Arts New York University (BFA in Drama), Circle in the Square Theatre School New York, Central School of Speech and Drama (MA Voice Studies).

Chris is also an accomplished voice and speech coach working with private clients, and teaching drama students at schools such as Central School of Speech and Drama and Birmingham School of Acting.

TIM MITCHELL
LIGHTING DESIGNER

Tim is Chichester Festival Theatre's Associate Lighting Designer, he will also light *Singin' in the Rain* and *The Syndicate* this season. Previous productions include *Goodnight Mr Tom*, *Yes, Prime Minister*, *Oklahoma!*, *The Grapes of Wrath*, *Cyrano de Bergerac*, *A Small Family Business* (Festival Theatre), *The Master Builder*, *The Critic*, *The Real Inspector Hound* and *Bingo* (Minerva Theatre).

Recent theatre includes *Smash* (Menier Chocolate Factory), *The Knot of the Heart*, *Becky Shaw* (Almeida), *Racing Demon*, *An Enemy of the People* (Sheffield), *The City Madam*, *Cardenio*, *Morte D'Arthur* (RSC), *Crazy for You* (Open Air Theatre Regent's Park), *The History Boys* (West Yorkshire Playhouse, Bath, tour), *Arthur and George*, *East is East* (Birmingham Rep), *Arsenic and Old Lace*, *The Real Thing* (Salisbury), *Glamour* (Nottingham), *Darker Shores*, *Alphabetical Order* (also tour), *Amongst Friends* (Hampstead), *A Month in the Country* (Salisbury), *When We Are Married* (West Yorkshire Playhouse), *Dirty Dancing* (West End, USA tour, Berlin, Hamburg, Utrecht, Toronto), *The Cherry Orchard* (Birmingham Rep), *Tell Me on a Sunday* (Jamie Wilson tour) and *Lend Me a Tenor* (Theatre Royal Plymouth).

Other theatre includes Stephen Fry's *Cinderella* (The Old Vic), *Sleeping Beauty* (New York/Barbican/Young Vic), *Henry IV Parts I&II* (Washington Shakespeare. Helen Hayes Award nomination), *The Play What I Wrote*

Tom Golding Stephen Pallister Tomm Coles

Photography by Catherine Ashmore

(Broadway/West End), *Merrily We Roll Along*, *A Lie of the Mind* (Donmar), *Hamlet* (Japan/ Sadler's Wells), *Noises Off* (Broadway/West End/National/UK tour), *Toyer*, *Imagine This*, *Bad Girls - The Musical*, *Otherwise Engaged*, *As You Like It*, *Romeo and Juliet*, *Of Mice and Men* (all West End), *Nocturne*, *Brighton Rock*, *Big White Fog*, *The Lightning Play*, *Enemies*, *Blood Wedding*, *Whistling Psyche* (Almeida), *The Cherry Orchard*, *Ain't Misbehavin'* (Sheffield Crucible), *Merrily We Roll Along* (Watermill), *The Lieutenant of Inishmore* (Garrick) and *Hapgood* (Birmingham Rep/WYP).

Working extensively with the RSC, Tim has lit over twenty productions, including *Twelfth Night*, *A Midsummer Night's Dream* and *Hamlet* starring David Tennant, all of which transferred to the West End.

Opera/Dance includes *Ariadne auf Naxos* (Boston Lyric Opera/Canadian Opera Company), *Cleopatra*, *Hamlet*, *Dracula* (NBT), *The Snowman* (Sadler's Wells), *Into the Woods* (ROH), *Die Frau Ohne Schatten*, *Elektra* (Mariinsky Russia), *The Lady and the Fool* (BRB), *Die Fledermaus* (WNO) and the forthcoming *Cleopatra* (NBT).

Tim is a Fellow of the Royal Welsh College of Music and Drama.

ETTA MURFITT
MOVEMENT

For New Adventures and Adventures in Motion Pictures Associate Director of *Cinderella* (Sadler's Wells and UK tour), *Dorian Gray* (Edinburgh Festival and Sadler's Wells), Associate Director and creation of the role of Peg Boggs in *Edward Scissorhands* (London, UK tour, Japan, Korea, USA and Australia), Associate Director for restaging of *Highland Fling* (Sadler's Wells, UK and Japanese tours), Associate Director and recreation of the role of Clara in *Nutcracker!* (London, UK, Far East and US tours), Associate Director and creation of the role of Rita in *The Car Man* (The Old Vic, UK, European, US and Japanese tours). Rehearsal Director for the original production of *Swan Lake* (Sadler's Wells and UK tours), roles including French and Spanish Princesses and The Queen in *Swan Lake* (West End, Los Angeles and Broadway), Rehearsal Director and creation of the role of Judy in *Cinderella* (West End and Los Angeles), creation of the role of Madge in *Highland Fling*, *The Infernal Galop*, *The Percys of Fitzrovia*, *Deadly Serious* and *Town & Country*, Clara in the original production of *Nutcracker!* (Opera North and Sadler's Wells) and Matron/Queen Candy production.

Etta worked with Emma Rice on her musical adaptation of *The Umbrellas of Cherbourg*, *Swan Lake 3D film* (Leicester Curve and Gielgud Theatre) and created the role of Netta in *This is the Picture* (Aletta Collins Dance Company for Dance Umbrella). She created roles for Adventures in Motion Pictures (AMP) between 1991 and 2002 and became Assistant Artistic Director in 1995. On its conception in 2002, Etta was appointed Associate Director of Matthew Bourne's New Adventures and is a founder member of the company.

Television and film includes *Nutcracker!*, *The Car Man*, *Swan Lake*, *Late Flowering Lust*, *Roald Dahl's Red Riding Hood*, *Mrs Hartley and the Growth Centre* and *Storm*.

Etta teaches throughout the UK and abroad

for dance companies and dance institutions, as well as being a freelance faculty member of the London Contemporary Dance School and Young Place.

She is a founder member and dancer with Images Dance Theatre, Scottish Dance Theatre and Arc Dance Company.

Trained at London Contemporary Dance School.

JAMES NORTHCOTE
PLAYER

Theatre credits include Alexis Soyer in *Relish*, Fireman in *Fastburn*, Richard Duke of York in *Henry V* (National Youth Theatre), Mercutio in *Romeo and Juliet* (Cambridge Arts Theatre), Toad in *The Wind in the Willows* (awarded a Commendation for Excellence in Acting from the NSDF Edinburgh Emerging Artist judges), John Procter in *The Crucible*, Raleigh in *Journey's End*, King of Navarre in *Love's Labour's Love*, Casca in *Julius Caesar* (Cambridge University) and the 125th Anniversary Footlights Spring Review *Snippets*.

Film includes *Wuthering Heights* (due for release later this year).

TREVOR NUNN
DIRECTOR

Previously at Chichester directed *Cyrano de Bergerac* (Festival Theatre).

From 1968 to 1986 he was the longest serving Artistic Director of the RSC, directing most of the Shakespeare canon, as well as *Nicholas Nickleby* and *Les Misérables*. From 1997 to 2003 he was Director of the National Theatre, where his productions included *The Merchant of Venice*, *Summerfolk* and *The Cherry Orchard*, as well as *Oklahoma!*, *My Fair Lady* and *Anything Goes*. He has directed the world premieres of *Every Good Boy Deserves Favour*, *Arcadia*, *The Coast of Utopia* and *Rock 'n' Roll* by Tom Stoppard, and of *Cats*, *Sunset Boulevard* and *Starlight Express* by Andrew Lloyd Webber.

Other theatre includes *Timon of Athens*, *Skellig* (Young Vic), *The Lady from the Sea* (Almeida), *Hamlet*, *Richard II*, *Inherit the Wind* (The Old Vic), *King Lear*, *The Seagull* (RSC), *Scenes from a Marriage* (Coventry), *A Little Night Music* (London/New York), *Aspects of Love* (Menier Chocolate Factory), *Birdsong* (West End) and *Flare Path* (Theatre Royal Haymarket).

Samuel Barnett Elisabeth Hopper Fiona Gillies Stephen Pallister Jamie Parker

Photography by Catherine Ashmore

Opera productions include *Idomeneo, Porgy and Bess, Cosi Fan Tutte, Peter Grimes* (Glyndebourne and Salzburg), and *Katya Kabanova* and *Sophie's Choice* (Royal Opera House).

Work for television includes *Antony and Cleopatra, The Comedy of Errors, Macbeth, Three Sisters, Othello* and *King Lear* and on film *Hedda, Lady Jane* and *Twelfth Night.*

MICHAEL OAKLEY
ASSOCIATE DIRECTOR

Previously at Chichester Assistant Director *A Month in the Country, Oklahoma!* and *Cyrano de Bergerac* (Festival Theatre) and *The Critic* and *The Real Inspector Hound* (Minerva Theatre).

Credits as Director include *Shooting Truth* (CFYT/NT Connections), *Edward II* (BAC. Winner 2008 JMK Award) and *Graceland* (The 24 Hour Plays: Old Vic New Voices), as Assistant Director *Birdsong* (workshop), *Inherit the Wind* (The Old Vic), *tHe dYsFUnCKshOnalZ!* (Bush Theatre) and *Much Ado About Nothing* (Globe Education).

JOHN OWENS
ASSOCIATE SOUND DESIGNER

Previously at Chichester Sound Designer for *The Three Sisters* and *Dead Funny* (Festival Theatre).

Sound Design credits include *A Doll's House* (London and Broadway), *When Harry Met Sally* (London), *Tape, How To Lose Friends and Alienate People* (Soho Theatre), *Betrayal* (Donmar Warehouse), *Crazy for You* (Kilworth House) and *Faeries* (ROH2).

Credits as Associate Sound Designer include Sondheim's *Company* and *Passion* (West End), *Nine, Into The Woods, Merrily We Roll Along* (Donmar Warehouse), Matthew Bourne's *Highland Fling, Edward Scissorhands* and *The Car Man, Death of a Salesman* (London transfer from Broadway), *Porgy and Bess, My Fair Lady* (West End and UK tour), *Billy Elliot: The Musical* (London, Australia, USA, Korea), *Gone with the Wind, Mary Poppins* (UK and Europe), *Oliver!* (London), *Waiting for Godot, The Blue Room* and *Private Lives* (Broadway), *The Winslow Boy* (Salisbury), *Shoes* (London) and *War Horse* (New York).

John is a Visiting Lecturer at the Hong Kong Academy for Performing Arts, part time Lecturer and Sound Designer for the Guildhall School of Music and Drama and Associate Consultant with Charcoalblue, the theatre consultancy.

STEPHEN PALLISTER
COURTIER / SOLDIER

West End Theatre credits include Mr Lyons/ Narrator in *Blood Brothers* (Phoenix Theatre), Bass Player in *Elvis: The Musical* (Piccadilly Theatre) and Joe B Mauldin in *Buddy - The Buddy Holly Story* (Victoria Palace and Strand Theatres).

Other theatre credits include Ensemble in *My Wonderful Day* (Stephen Joseph Theatre and UK tour), Norman Petty in *Buddy - The Buddy Holly Story* (tour of Denmark), St John Rivers in *Jane Eyre* (Image Theatre Company), Mickey in *Walking on Sunshine* (ITF Productions), Cubitt in *Brighton Rock* and Creech in *In the Midnight Hour* (Queen's Theatre Hornchurch), Bert Bratt in *How to Succeed in Business Without Really Trying*

(Landor Theatre), Jim Hawkins in *Treasure Island* (English Theatre Vienna), Melchior Gabor in *Spring Awakening* (Greenwich Studio), Giovanni in *'Tis Pity She's a Whore* (Portsmouth Hornpipe Theatre), Patrician in *Caligula* (Boulevard Theatre) and Baz in *Hard Feelings* (DOC Theatre).

Television includes *EastEnders* and *Head Over Heels*.

Films include *Robin Hood*, *The 18th Hole* and *The Obsessed*.

JAMIE PARKER
GUILDENSTERN

Previously appeared at Chichester as Giuseppe Palmieri in *The Gondoliers* (Festival Theatre), Dominic in *Holes in the Skin* and Eugenio in *The Coffee House* (Minerva Theatre).

Theatre credits include Tony Ferris in *Racing Demon* (Sheffield Theatres), Prince Hal in *Henry IV Parts I&II*, *A New World: The Life of Thomas Payne* and Oliver in *As You Like It*, (Shakespeare's Globe), Paul in *My Zinc Bed* (Royal and Derngate Northampton), Hippolito in *The Revenger's Tragedy* and Scripps in *The History Boys* (National Theatre, world tour and Broadway), *Singer* (Tricycle Theatre) and Peter in *After the Dance* (Oxford Stage Company).

Television includes *The Hour*, *Horne and Corden*, *Van Gogh: Painted with Words*, *Burn Up*, *Silent Witness*, *Maxwell*, *Wire in the Blood*, *As If* and *Foyle's War*.

Films include *Valkyrie* and *The History Boys*.

Trained at RADA.

KATHERINE PRESS
OPHELIA

Theatre credits include *Stoning Mary* (Edinburgh Fringe and Arcola Theatre), *Skylight*, *The Two Gentlemen of Verona*, *That Face*, *Richard II*, *Love's Labour's Lost*, *The Physicists* and *Lady Windermere's Fan* (Cambridge University).

Television includes *Doctors* and *Midsomer Murders*.

Films include *Captain America: The First Avenger* (due for release later this year).

MALCOLM RANSON
FIGHT DIRECTOR

Previously at Chichester *The Scarlet Pimpernel* (transfer to Her Majesty's Theatre), *Thérèse Raquin*, *Hobson's Choice*, *Twelfth Night*, *Cyrano de Bergerac*, *Separate Tables* (Festival Theatre) and *King Lear* (Minerva Theatre).

Malcolm has had an international theatre career spanning Germany, France, Denmark, Holland, Japan, Switzerland and the USA including *Not About Nightingales*, *Oklahoma!*, *Cyrano de Bergerac*, *Les Liaisons Dangereuses*, *Les Misérables* and *Lone Star Love* (all Broadway).

He has directed fights for over fifty productions for the RSC including *The Plantagenets*, *The Venetian Twins*, *The Lion, the Witch and the Wardrobe*, *Hamlet*, *Romeo and Juliet*, *The Comedy of Errors*, *Days of Significance*, *King Lear*, *The Taming of the Shrew* and *The Gods Weep*.

National Theatre credits include *Oklahoma!*,

James Simmons Elisabeth Hopper Trevor Nunn Jody Elen Machin

Photography by Catherine Ashmore

A Streetcar Named Desire, Coast of Utopia, Dinner, The Relapse and *Private Lives*.

Other theatre credits include *The Wars of the Roses, As You Like It, Antony and Cleopatra* (English Shakespeare Company), *Sister Act, Noises Off, Arsenic and Old Lace, Cat On a Hot Tin Roof, East is East, Servant to Two Masters, Les Misérables, Woman in White* and *See How They Run* (all West End).

Opera credits include *Carmen, Faust, The Force of Destiny* (ENO) and *Sophie's Choice* (ROH).

Television credits include *By the Sword Divided, Casualty* and *Blackadder*.

Films include *Oklahoma!, Jesus Christ Superstar, Edward II* and *A Feast of July*.

JAMES SIMMONS
CLAUDIUS

Previously at Chichester appeared as Jack Absolute in *The Rivals* (also tour and West End) and Titus Lartius in *Coriolanus* (Renaissance Theatre Company).

Most recent theatre credits include Scar in Disney's *The Lion King* (Lyceum Theatre) and Elyot in *Private Lives* (UK tour).

Other theatre credits include Sir Andrew Aguecheek in *Twelfth Night* (Renaissance Theatre Company), *Mr A's Amazing Maze Plays* (National Theatre), Kipps in *The Woman in Black* (West End), The Player King in *Hamlet* (The Old Vic), Benedick in *Much Ado About Nothing* (Oxford Stage Company/UK and Far East tours), *Beckett's Play* (Tour de Force/Riverside Studios), title role in *Vortigern* (Tour de Force/Bridewell Theatre) and played Henry V, Macbeth and Benedick (Tour de Force/Arundel Festival). He has worked in repertory at Birmingham, Southampton, Cambridge, Worcester, Salisbury, Manchester, Scarborough, Nottingham, Leicester and Liverpool and spent three years with the RSC at Stratford-upon-Avon, The Barbican and touring abroad where roles included Gratiano in *The Merchant of Venice*, Lysander in *A Midsummer Night's Dream* and Richmond in *Richard III*.

Television includes *The Professionals, The Gentle Touch, Rumpole of the Bailey, The Bill, Hannay, Just William, Chancer, Soldier Soldier, BBC Shakespeare Series, Silent Witness, The Alchemists, Grown Ups, Gypsy Girl, Animal Ark, Trial and Retribution* and *EastEnders*.

Films include *Henry V, The Whistleblower* and *Blue Ice*.

Radio includes *Don Quixote, Great Expectations, Macbeth, Citizens, War and Peace* and *Hamlet*.

James has worked as a Director both in the UK and in the USA. He was an Assistant Director of the National Youth Theatre of Great Britain for four years and Associate Artistic Director of Tour de Force for five years working at the Arundel Festival.

Credits as a Director include *A Midsummer Night's Dream, The Mysteries* and *Maria Marten: The Murder in the Red Barn* (Connecticut and New York) and *A Midsummer Night's Dream* (Arundel Festival), Assistant Director for Raymond Gubbay's *Carmen* (Royal Albert Hall and the O2) and Assistant Director for Handel's *Xerxes* (Iford 2010).

Trained at LAMDA and with National Youth Theatre of Great Britain.

TOM STOPPARD
PLAYWRIGHT

Tom Stoppard wrote his first play, *Enter A Free Man*, whilst working as a journalist in Bristol. He continued as a freelance journalist, at the same time writing radio plays, a novel, (*Lord Malquist and Mr Moon*), and the first of his plays to be staged in London, *Rosencrantz and Guildenstern Are Dead*.

Subsequent plays include *The Real Inspector Hound*, *After Magritte*, *Dogg's Our Pett*, *Dirty Linen* and *New-Found-Land*, *Dogg's Hamlet* and *Cahoot's Macbeth*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (with Andre Previn), *Night and Day*, *The Real Thing*, *Hapgood*, *Indian Ink*, *Arcadia*, *The Invention of Love*, *The Coast of Utopia* and *Rock 'n' Roll*.

He translated and adapted *Tango* (Mrozek) for the RSC, *Undiscovered Country* (Schnitzler), *On the Razzle* (Nestroy), *Rough Crossing* (Molnar) and *Dalliance* (Schnitzler) for the National Theatre. He has also made English versions of plays by Lorca, Havel, Pirandello and Chekhov.

Television plays include *The Dog It Was That Died*, *Professional Foul* and *Squaring the Circle*, and for radio he wrote *If You're Glad I'll Be Frank*, *Albert's Bridge*, *Where Are They Now?*, *Artist Descending a Staircase*, *The Dog It Was That Died*, *In the Native State* and *On Dover Beach*.

Screenplays include *The Human Factor*, *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, *Shakespeare in Love* (with Marc Norman) and *Rosencrantz and Guildenstern Are Dead* which he also directed.

KEITH THOMPSON
MUSICIAN

Theatre credits include many productions as Musical Director for the National Theatre, Ballet Rambert, RSC and Shakespeare's Globe.

Television includes *Blackadder*.

Films include *Jesus of Nazareth*, *Leon*, *Shakespeare in Love*, *Elizabeth*, *Elizabeth - The Golden Age*, *The Governess*, *The Lord of the Rings*, *James Bond* and *Harry Potter*.

He is a founder member of, and has made many recordings with, The Michael Nyman Band, City Waites and Tarletons Jig, and has recorded with artists from Cliff Richard to Bryan Ferry.

Keith has performed with the London Symphony, Royal Philharmonic, London Royal Philharmonic, BBC Scottish, Welsh and Concert Orchestras.

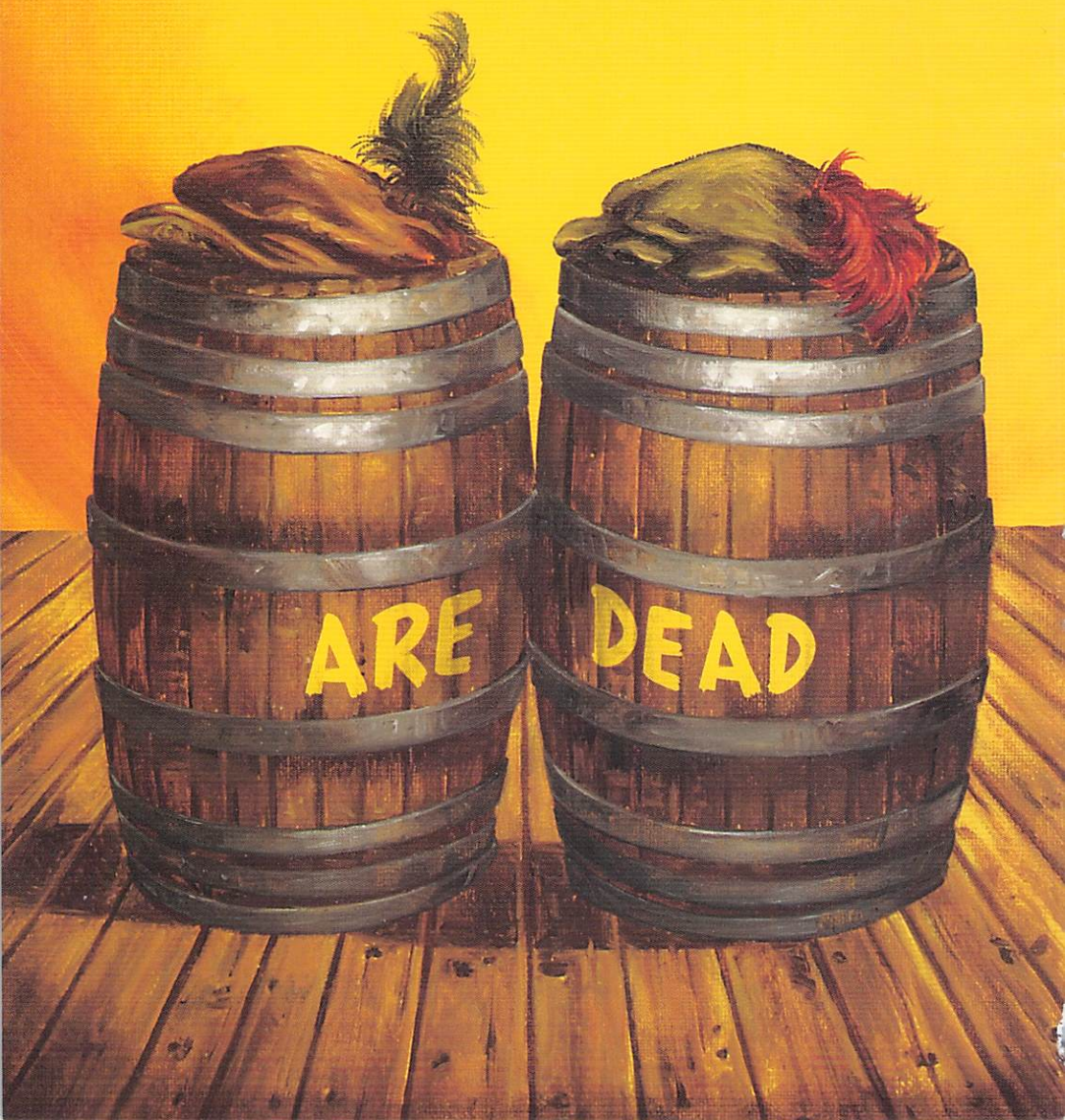
He teaches oboe, flute, recorder, clarinet and saxophone both privately and at schools. He has given lecture recitals based on Court and Street Music from the Tudor and Elizabethan eras with his group performing at the Royal Palaces (Hampton, Whitehall, Tower of London, Kensington Palace) many of which were in front of the Royal Family.

Studied at Canterbury Cathedral Choir School, King's School Canterbury, Royal Academy of Music, Oboe under Neil Black, Contemporary Music under Harrison Birtwistle, Jazz under John Dankworth and Medieval and Renaissance lectured by David Munroe.

Stephen Pallister James Simmons Charlie Hamblett Tom Golding Trevor Allan Davies Greg Last Chris Andrew Mellon Michael Benz Jack Hawkins Tim Curry Zac Fox Tomm Coles Andrew Jarvis Elisabeth Hopper Fiona Gillies Jody Elen Machin

Photography by Catherine Ashmore

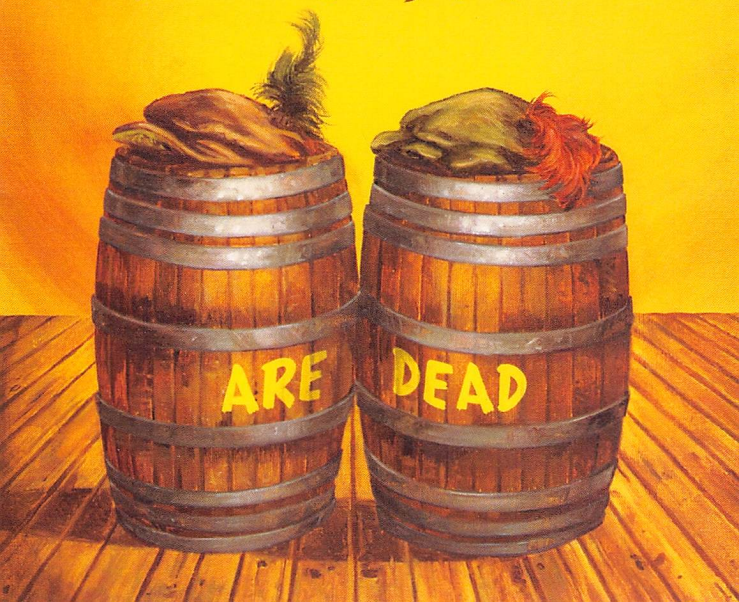
TOM STOPPARD'S ROSENCRANTZ AND GUILDENSTERN



CHICHESTER FESTIVAL 2011 THEATRE

At this performance, the role of **THE PLAYER** will be taken by **CHRIS ANDREW MELLON** and the role of **THE PLAYER KING** by **STEPHEN PALLISTER**

TOM STOPPARD'S ROSENCRANTZ AND GUILDENSTERN



CAST in order of appearance

Rosencrantz	SAMUEL BARNETT
Guildenstern	JAMIE PARKER
The Player	TIM CURRY
Alfred	CHARLIE HAMBLETT
Players	CHRIS ANDREW MELLON
	TREVOR ALLAN DAVIES
	ZAC FOX
	GREG LAST
	JAMES NORTHCOTE
Musician	KEITH THOMPSON
Ophelia	KATHERINE PRESS
Hamlet	JACK HAWKINS
Claudius	JAMES SIMMONS
Gertrude	FIONA GILLIES
Polonius	ANDREW JARVIS
Courtiers	TOMM COLES
	TOM GOLDING
	ELISABETH HOPPER
	JODY ELEN MACHIN
	STEPHEN PALLISTER
Horatio	MICHAEL BENZ
Fortinbras	TOM GOLDING
Soldier	STEPHEN PALLISTER
Ambassador	ANDREW JARVIS

There will be one interval of 20 minutes

First performance of this production of ***Rosencrantz and Guildenstern Are Dead*** - 20 May 2011, Festival Theatre.

In association with **Theatre Royal Haymarket Productions**

Sponsored by **Conquest Furniture**

CONQUEST
Fine Bespoke Furniture

Programme design Shaun Webb Design

CREATIVE TEAM

Director	TREVOR NUNN
Designer	SIMON HIGLETT
Costume Designer	FOTINI DIMOU
Lighting Designer	TIM MITCHELL
Music	STEVEN EDIS
Sound Designer	PAUL GROOTHUIS
Movement	ETTA MURFITT
Fight Director	MALCOLM RANSON
Casting Director	MAGGIE LUNN

Associate Director	MICHAEL OAKLEY
Associate Sound Designer	JOHN OWENS
Costume Supervisor	MARY CHARLTON
Props Supervisors	CHRIS MARCUS & JONATHAN HALL FOR MARCUSHALL PROPS

Production Manager	PAUL HENNESSY
Company and Stage Manager	MAGGIE MACKAY
Deputy Stage Manager	CLARE HARPER-LEWIS
Assistant Stage Manager	BECKY HARTNETT
Assistant Stage Manager	EMILY OLIVER

Set built and painted by Set Up Scenery Ltd & TMS Theatrical Ltd; lighting hires by White Light; transport by Paul Mathew Transport. Production Carpenters: Steve Bush and Lez Moore.

Props made by Paul Harding, Great British Lighting, History in the Making, Russell Beck Studio and MarcusHall Props.

Costumes made by Jane Gonin, Robbie Gordon, Glenn Hills, Kirsty Spence, Anna Kesteven, Paula Grosvenor, Tony Rutherford, Charles Hanrahan and Alison Kirkpatrick. Mr Curry's boots by Gamba. Milliner: Simon Dawes. Costume Assistant: Nikki Coleman. Wigs Supervisor: Linda McKnight. Wigs Assistant: Susie Barratt.

Chris Andrew Mellon Greg Last Zac Fox James Northcote Charlie Hamblett

Photography by Catherine Ashmore

EPIC WONDERLANDS

By **DALE ROOKS**

There are as many ingredients needed to produce a large scale Youth Theatre show like *Alice in Wonderland* as there are cakes at the Mad Hatter's tea party! Scores of people come together to make something extraordinary.

Take sixty-five performers, twenty-three chaperones, fourteen youth crew, eight creative team, eight production team, seven musicians, four costume supervisors and a head chaperone - and things are already starting to get *epic*. You might think that too many cooks spoil the broth, but collective enthusiasm, imagination and company-wide commitment mean you really can put the icing on an extremely large cake.

Alice in Wonderland was one of the most substantial productions in the Youth Theatre's history. When faced with the seemingly chaotic imagination of Lewis Carroll's story, with its complex word play, riddles and abundant nonsense, we knew we might easily lose sense of the story. And so we sought to capture an essence of the book, with its fast changing scenes, concepts and unforgettable characters, with the intention of imprinting lingering images of Wonderland in people's minds long after the performance had ended.

We asked ourselves how can the visual and auditory elements engage an audience in an experience that they will want to talk about at the end of the evening and beyond? This is where the collaboration between the whole creative team was crucial: the director, composer, set and costume designer, lighting and sound designers, and choreographer sharing a vision about what we all might achieve in Wonderland.

DALE ROOKS
Director of Chichester Festival Youth Theatre

'Curiouser and curiouser'

'Then fill up the glasses as quick as you can'

'You have no idea what a delightful thing is a Lobster Quadrille'

'There's too much pepper in that soup'

ADAM COOPER
DANIEL CROSSLEY
SCARLETT STRALLEN in
SINGIN' IN THE RAIN
Based on the MGM film
Screenplay and adaptation by
BETTY COMDEN and ADOLPH GREEN
Songs by NACIO HERB BROWN
and ARTHUR FREED
Produced by arrangement with Maurice Rosenfield, Lois F Rosenfield and Cindy Pritzker Inc. This production by arrangement with Josef Weinberger Limited on behalf of Music Theatre International of New York.

FESTIVAL THEATRE 27 June - 10 September

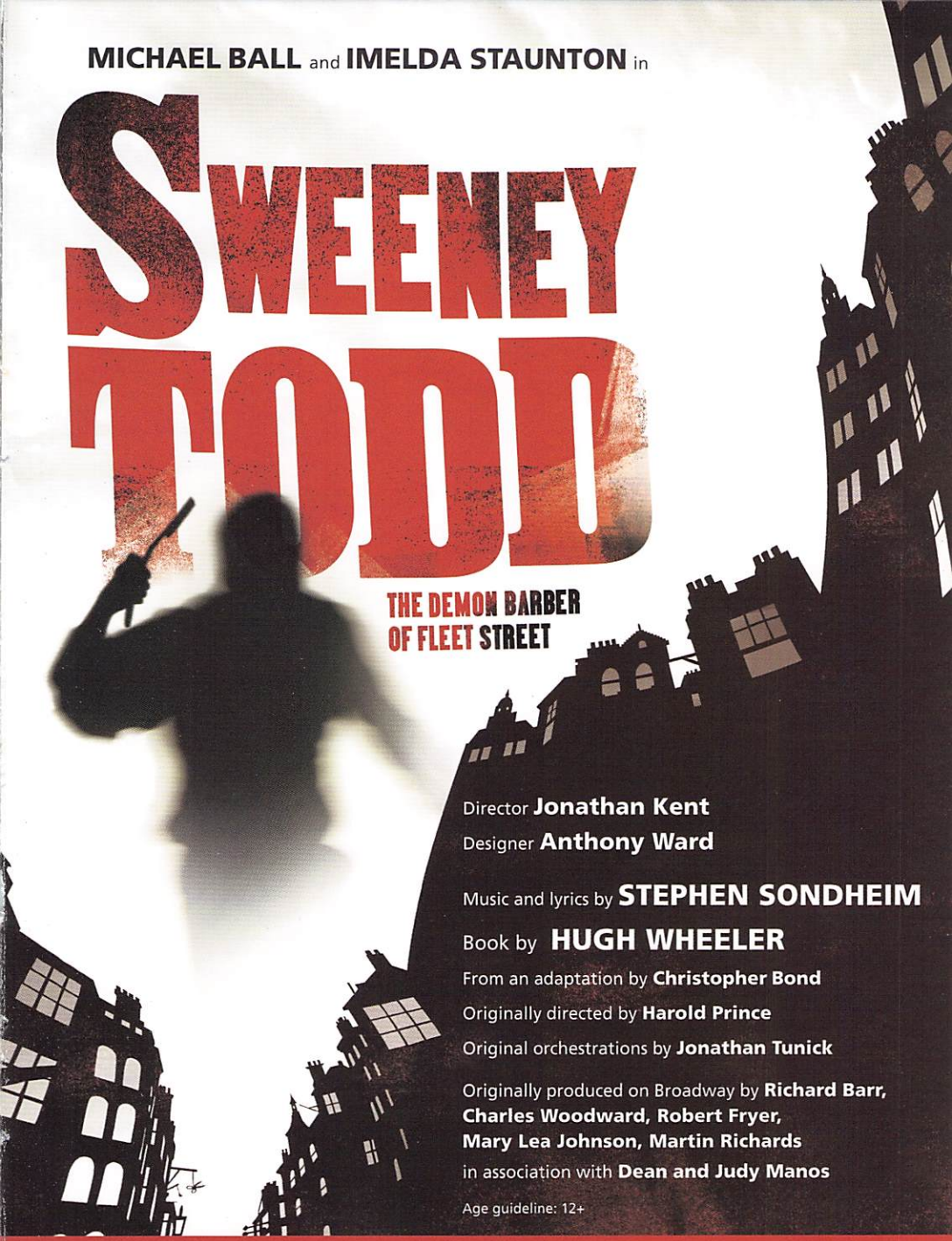
Sponsored by **Henry Adams Lockheed Martin Seaward Properties Ltd**
Supported by the ***Singin' in the Rain*** **Commissioning Circle**

CHICHESTER FESTIVAL 2011 THEATRE

MICHAEL BALL and **IMELDA STAUNTON** in

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET



Director **Jonathan Kent**

Designer **Anthony Ward**

Music and lyrics by **STEPHEN SONDHEIM**

Book by **HUGH WHEELER**

From an adaptation by **Christopher Bond**

Originally directed by **Harold Prince**

Original orchestrations by **Jonathan Tunick**

Originally produced on Broadway by **Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards**

in association with **Dean and Judy Manos**

Age guideline: 12+

FESTIVAL THEATRE 24 September - 5 November

Sponsored by **Baker Tilly** **Oldham Seals Group** **Oval Insurance Broking** **Spirit FM**

Supported by the ***Sweeney Todd*** **Commissioning Circle**

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Book online www.cft.org.uk

Brasserie
IN THE PARK

Enhance your visit to Chichester Festival Theatre by enjoying a pre- or post-show meal. Choose from our fixed price menu in the Brasserie Downstairs, or our more relaxed offering in the Brasserie Upstairs. Both restaurants are housed in the Minerva Theatre building and aim to offer food and table service of the highest quality. Our menus change regularly reflecting seasonal availability to ensure that you enjoy freshly sourced, often local, produce.

Downstairs, the Brasserie opens at 10am, Monday to Saturday, and the day begins with our breakfast menu. From 12 noon through to one hour after the last performance of the day, our fixed price menu offers one, two or three courses for both lunch and dinner. On performance Sundays, we open two hours before the show begins.

Upstairs, our menu is served from two hours before the first performance. Presented more informally than Downstairs, it offers you a choice of hearty or light dishes. We cater for appetites of all sizes, so choose from varied options ranging from bar nibbles through to soups, salads, hot dishes and delicious puddings.

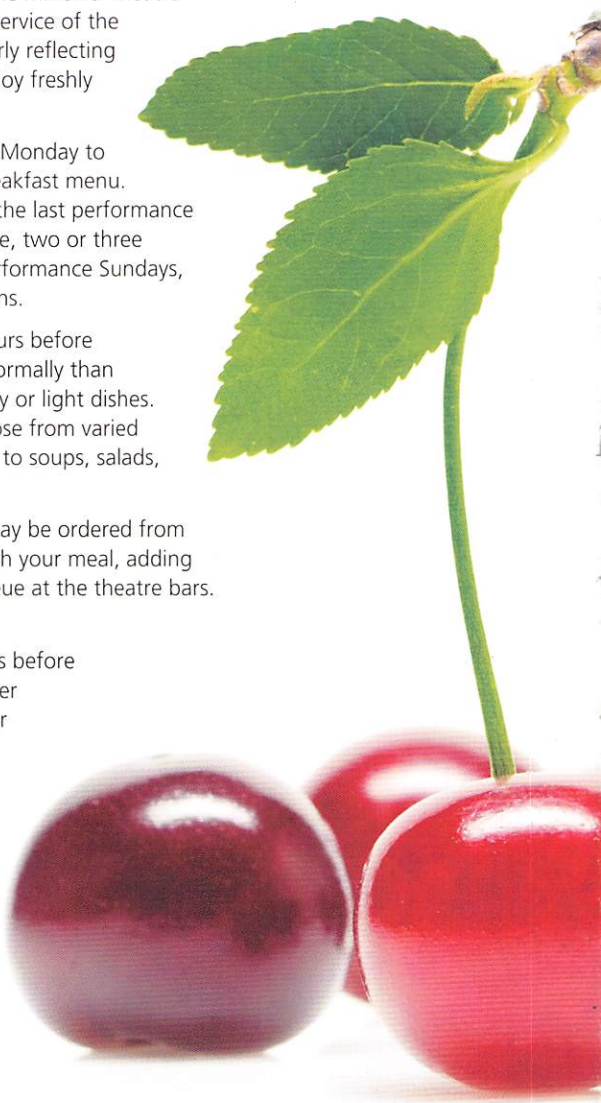
Upstairs and Downstairs, interval drinks may be ordered from the comfort of your table and paid for with your meal, adding convenience by removing the need to queue at the theatre bars.

Theatre Bars

The bars in both theatres open 90 minutes before the start of the performance and close after the interval. We recommend ordering your interval drinks before the performance to avoid having to queue.

Reservations and Enquiries

Please visit www.cft.org.uk/foodanddrink to view menus and reserve your table, or call 01243 782219 between 11am and 6pm, Monday to Saturday, or email catering@cft.org.uk.



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If you are aged 16 - 25, join now for Festival Theatre tickets for just £7.50.

Over the past two years, over 3,000 young people have seen theatre for free at Chichester Festival Theatre, as part of Arts Council England's national A Night Less Ordinary initiative to provide free theatre tickets to anyone under 26.

The scheme has now ended but Chichester Festival Theatre is excited to present young people with a passport to exceptional theatre at an affordable price.

Aged 16 - 25? **Play Pass** offers you tickets for just £7.50 for previews and Press Nights during Festival 2011 (Festival Theatre productions only. Maximum two per booking). Members will be able to buy tickets three weeks before each production opens and membership is **free**.

Go online for FAQs and terms & conditions or call the Box Office on 01243 781312.

Go to www.cft.org.uk/playpass and join today for free

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For full information, please pick up a leaflet from the theatre foyer or go to www.cft.org.uk/friends.

FRIENDS' EVENTS

FRIENDS' FRIDAYS Brasserie Downstairs

27 May, 24 June, 29 July, 26 August, 30 September, 28 October 12.30pm - 2pm

Meet Friends for lunch, or just a cup of coffee, in the Brasserie Downstairs; there's no need to book.

FRIENDS' FIZZ Private Marquee in the Park

Thursday 2 June, Thursday 7 July, Wednesday 3 and Wednesday 17 August

Champagne, smoked salmon and strawberries served in the Marquee in the Park for £15pp; please book through the Box Office.

For more information call the Box Office on 01243 781312.

Friends' Events sponsored by **Conciair**

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Do you wish future generations to experience the magic and pleasure of Chichester Festival Theatre? If so, please consider a gift in your Will. We are a charity and leaving a legacy is one of the most enduring gifts you can make. However large or small, every legacy makes a difference and we are enormously grateful to everyone who has pledged or left us a gift.

Legacy leaflets are available in the foyer and if you would like further details or to discuss making a pledge call 01243 812908 or email lucy.brett@cft.org.uk. All information will be treated in the strictest confidence.

Access

PATRONS WITH DISABILITIES

We offer a 40% discount for people with disabilities and their companion. Please call the Box Office on 01243 781312 to discuss your requirements or email access@cft.org.uk.

WHEELCHAIR USERS

There are eight wheelchair spaces in the Festival Theatre and two in the Minerva Theatre. Access to these seats is by lift to the first floor. There are nine non-reservable spaces for blue badge holders in the car park next to the Theatre. There is limited access to some parts of the auditoria. We regret that customers may not transfer from a wheelchair to a theatre seat.

HEARING IMPAIRED

Sennheiser units are available free of charge from the Access Point in the Festival Theatre foyer (by Door 2) and from staff on the first floor of the Minerva Theatre.

SIGNED PERFORMANCES

There are signed performances in the Festival Theatre interpreted by Ann McAllister and these are indicated on the Festival brochure diary.

STAGETEXT CAPTIONED PERFORMANCE

Captioning converts words into text that appears on a screen at the same time as they are sung or spoken. For more information, see www.stagetext.org. The captioned performance is indicated on the Festival brochure diary.

VISUALLY IMPAIRED

Guide dogs are welcome; please let us know when booking your tickets as there are limited spaces. All row ends and numbers on individual seats in the Festival Theatre are given in Braille. Touch tours may be available on request; please contact Michelle Todd, House Manager, on 01243 784437 for more details.

AUDIO DESCRIBED PERFORMANCES

Audio described performances are indicated on the Festival diary. Headsets can be collected from the Access Point in the Festival Theatre foyer (by Door 2) and from staff in the Minerva Theatre.

ACCESS GUIDE

Pick up our Access Guide from the Box Office or download it at **www.cft.org.uk/access**.

The management reserves the right to refuse admission and make any alteration in the cast which may be rendered necessary by illness or other unavoidable cause. In accordance with Chichester District Council: the public may leave at the end of the performance by all exit doors and such doors must at that time be open; all gangways, passages and staircases must be kept entirely free from chairs or any other obstructions; persons shall not in any circumstances be permitted to stand or sit in any of the gangways.

Chichester Festival Theatre is a Registered Charity and we would like to thank all our supporters and sponsors. To find out about the ways in which you can support our work, please visit www.cft.org.uk.

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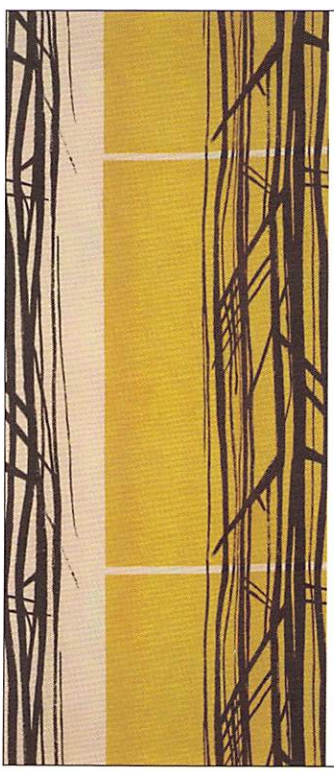

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PALLANT HOUSE GALLERY

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Colin Hedgecock	Building Services Manager
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Heather Allan	Development Co-ordinator
Julia Asher	Friends Manager
Lucy Brett	Head of Development
Laura Eastwood	Corporate Development Manager
Julie Field	Development Financial Administrator
Sarah Mansell	Campaigns Director

DIRECTORS
Kathy Bourne	Associate Producer
Jonathan Church	Artistic Director
Alan Finch	Executive Director
Tim Hoare	Trainee Director
Sally Mason	PA to the Directors
Amanda Mirams	Festival Administrator
Michael Oakley	Trainee Director
Holly Reiss	Associate Producer
Marian Stapley	HR Administrator
Dan Watkins	Project Director

FINANCE
Krissie Harte	Accounts Assistant
Marzena Kalaczynska	Finance Officer
Katie Palmer	Finance Officer
Simon Parsonage	Head of Finance
Louise Pearson	Management Accountant
Paul Sturgeon	IT Consultant

LEARNING & PARTICIPATION
Samantha Dew	Learning & Participation Co-ordinator
Laura Doye	Dance Development Practitioner
Joe James	Youth Theatre Apprentice
Emily Mundy	Community & Education Practitioner
Rebecca Parrant	Learning & Participation Apprentice
Dale Rooks	Youth Theatre Director
Rupert Rowbotham	Learning & Participation Director

LIGHTING
Oliver Boustead	Lighting Technician
Rhuari Coe	Lighting Technician
Sam Garner-Gibbons	Head of Lighting & Technical Co-ordinator
Ben Pickersgill	Lighting Technician
Mary Pope	Lighting Technician
Graham Taylor	Deputy Head of Lighting

PRODUCTION
Paul Hennessy	Production Manager
Dan Watkins	Production Manager

PROPS
William Gaskell	Prop Maker
Marise Rose	Props Workshop Manager

SALES & MARKETING
Avril Ambridge	Box Office Assistant
Jenny Bettger	Box Office Supervisor
Jessica Blake-Lobb	Marketing Manager
Danny Brooks	Box Office Assistant
Helen Campbell	Deputy Box Office Manager (Operations)
Caroline Conway	Marketing Assistant
Joe Dunn	Box Office Assistant
Joe Edwards	Box Office Assistant
Katie Finch	Box Office Assistant
Charlie Finnamore	Box Office Assistant
Julie Gray	Box Office Supervisor
Mike Hedgecock	Box Office Assistant
Ellen Holbrook	Marketing Officer
Katherine Hollowell Howard	Box Office Project Co-ordinator
Jamie Holmes	Deputy Box Office Manager (Systems)
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Debbie Plentie	Press & PR Manager
Claire Ralf	Box Office Assistant
Catherine Rankin	Box Office Assistant
Alistair Wilson	Distribution Officer

SIGNED INTERPRETATION
Ann McAllister	Signer

SOUND
Lisa Catton	Senior Sound Technician
Andrew Elliott	Senior Sound Technician
Alex Green	Trainee Sound Technician
Mike Keniger	Senior Sound Technician
Mary Stone	Sound Technician
Jonathan Suffolk	Head of Sound
Joseph Tate	Sound Technician

TECHNICAL
Simon Black	Stage Technician
Will Ferris	Stage Crew
Dan Gardner	Stage Crew
Amy Gray	Stage Crew
Andy Hunt	Stage Crew
Ian Jarvis	Stage Crew
Karl Meier	Head of Stage
Jake Ongley-Snook	Stage Crew
Chris Perryman	Deputy Head of Stage
Nathaniel Rhodes	Stage Crew
James Sharples	Stage Crew
Rosie Williams	Stage Technician

THEATRE MANAGEMENT
Henry Adams	Front of House
Carolyn Atkinson	Front of House
Janet Bakose	Theatre Manager
Bob Bentley	Front of House
Rosemary Billam	Front of House
Gloria Boakes	Front of House
Christiana Boss	Front of House
Jonny Boutwood	Front of House
Julia Butterworth	Front of House
Catriona Cahill	Assistant House Manager
Janet Capelin	Stage Door
Josephine Clark	Front of House
Jill Dalaine	Front of House
Emily Dyble	Front of House
Suzanne France	Front of House/Stage Door
Amy Gallimore	Front of House
Priscilla Gamble	Front of House
Janice Gay	Front of House
Sarah Hammett	Stage Door
Gillian Hawkins	Front of House
Lucy Hockley	Front of House
Rosaline Hull	Front of House
Christina Inwood	Front of House
Pippa Johnson	Front of House
Jan Jordan	Front of House
Peter Jordan	Front of House
Patricia Kemp	Front of House
Alexandra Langrish	Front of House
Valerie Leggate	Front of House
Jess Machin	Front of House
Seth Mason	Front of House
Will McGovern	Front of House
Sharon Meier	PA to Theatre Manager
Margaret Minty	Front of House
Chris Monkton	Front of House
Helen Monkton	Assistant House Manager
Mary Moorey	Front of House
Richard Newman	Front of House
Martyn Pederson	Front of House
Barbara Pope	Front of House
Valerie Reddy	Front of House
Dawn Roberts	Stage Door
Jan Saunders	Front of House
Barbara Sherlock	Front of House/Stage Door
Matthew Somerton-Rayner	Front of House
Angela Stodd	Front of House
Olivia Thomson-Gammack	Front of House
Michelle Todd	House Manager
Nell Underdown	Front of House
Rosemary Wheeler	Front of House
Jane Yeates	Front of House

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Robert Dunn	Describer
Hilary Escolme	Describer
Craig Huntley	Describer
Sue Hyland	Describer
Pam Ramsey	Describer Co-ordinator
Brian Sanders	Co-ordinator
Gillian Wintle	Describer

WARDROBE
Reah Butterly	Dresser
Alisha De Lacey	Dresser
Charley Fox	Dresser
Natasha Hancock	Dresser
Emily Jordan	Dresser
Elizabeth Parkes	Deputy Head of Wardrobe
Danielle Plowman	Dresser
Angharad Shouler	Assistant Head of Wardrobe
Sarah Stoddard	Assistant Head of Wardrobe
Naomi Weight	Head of Wardrobe

WIGS
Angharad Evans	Assistant Head of Wigs
Jill Leather	Wigs Show Person
Leela Menon	Head of Wigs
Rosie Octon	Deputy Head of Wigs
Jessica Oshea	Deputy Head of Wigs

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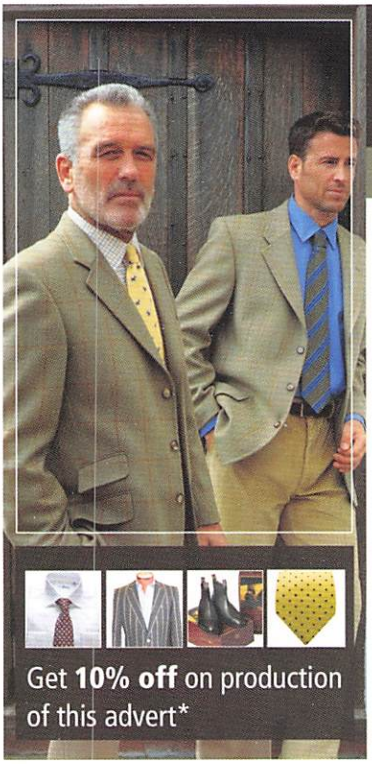

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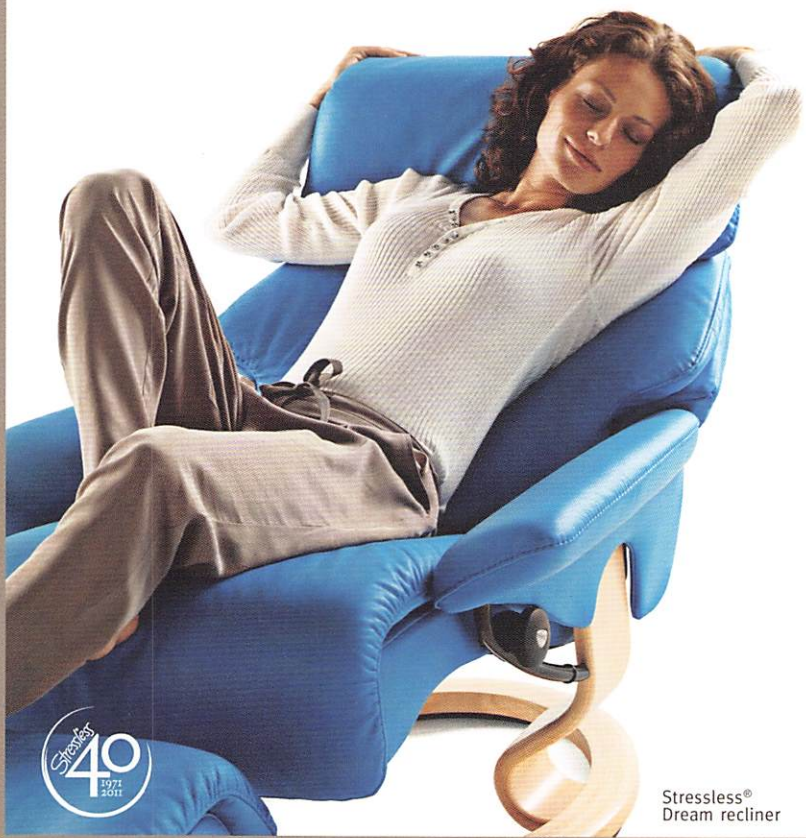

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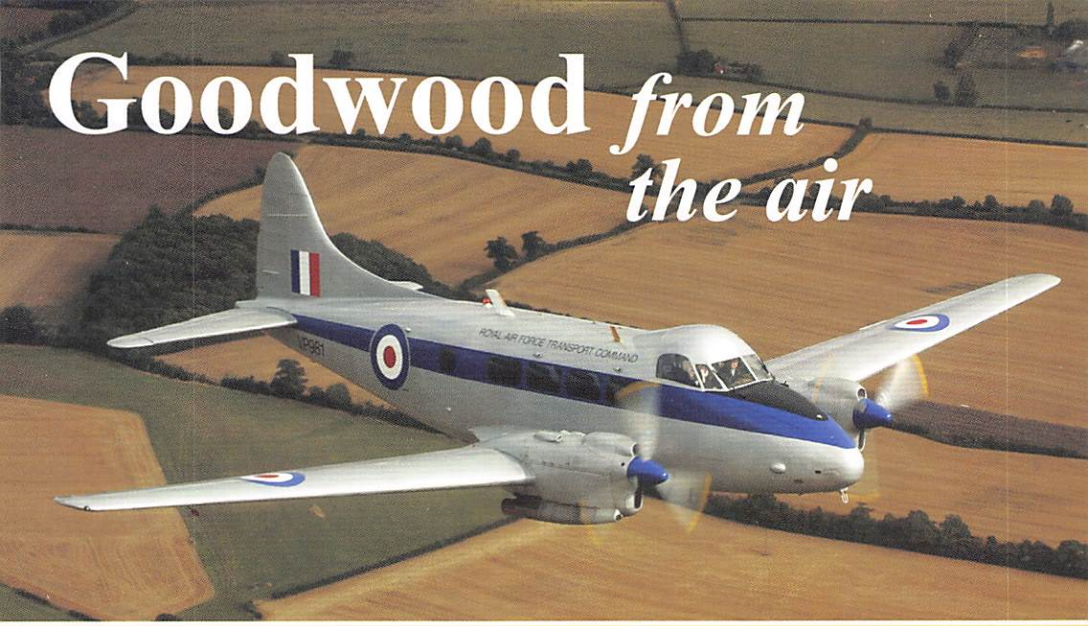

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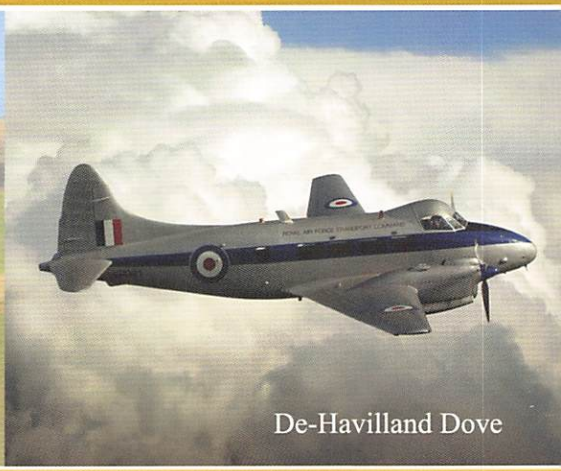

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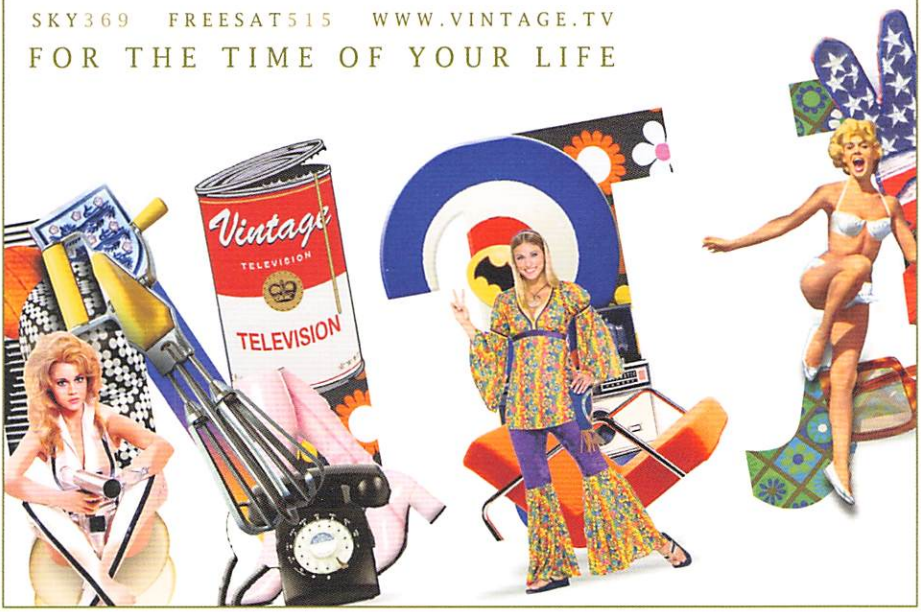

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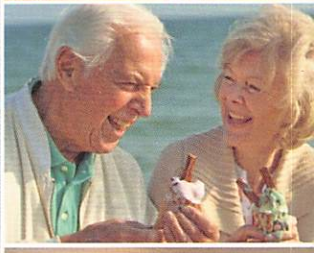

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